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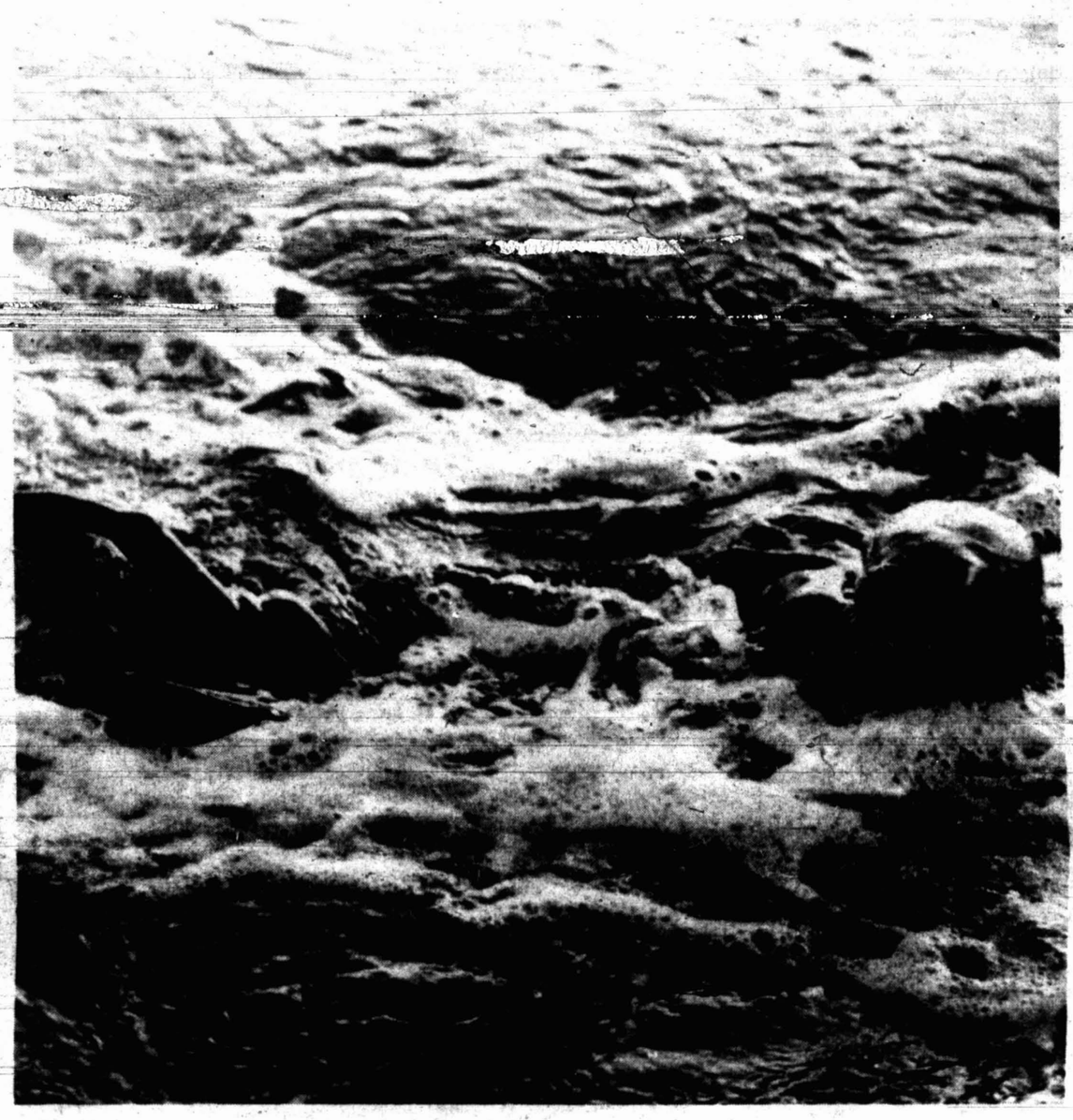
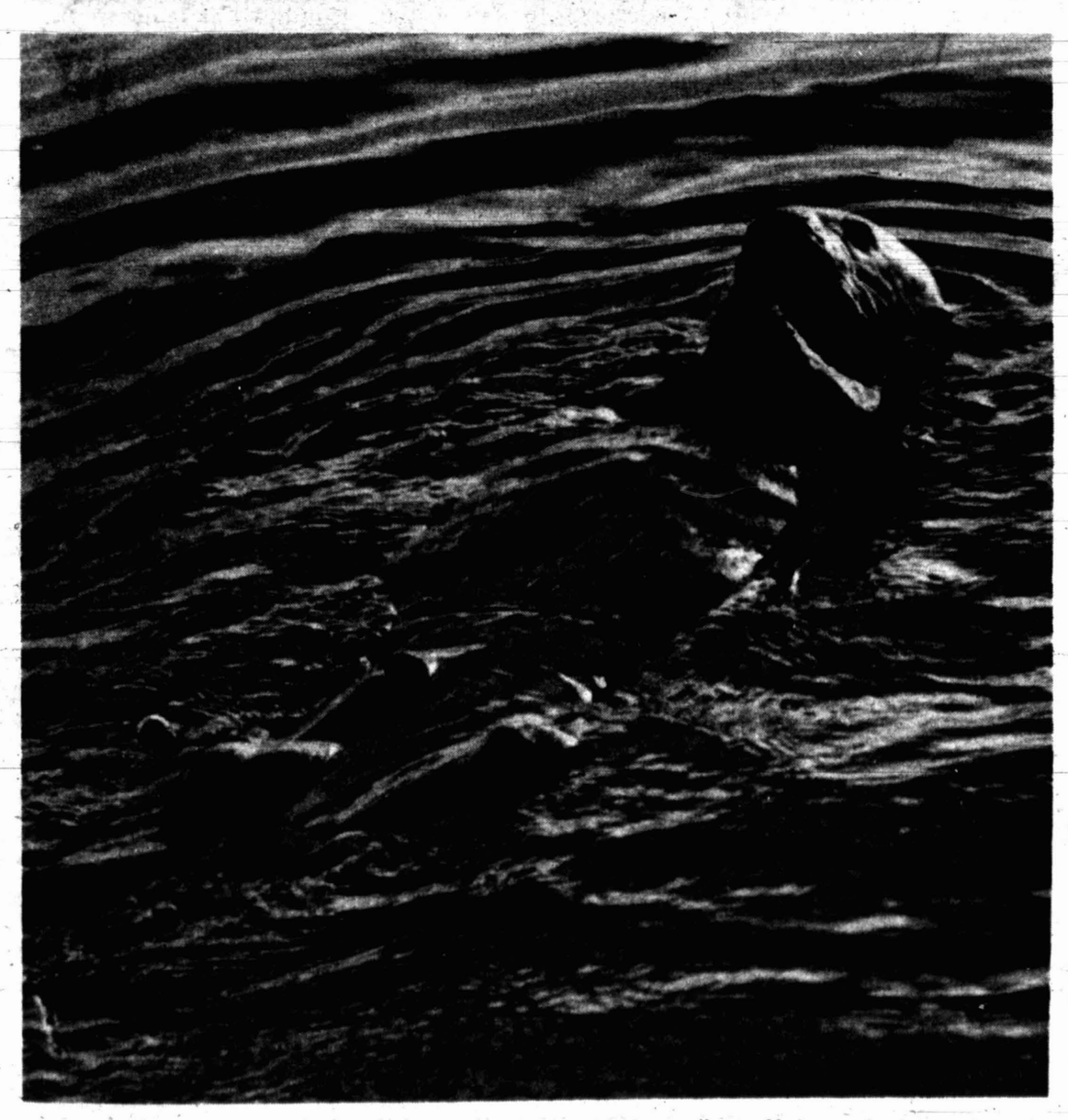
The Carmel Pine Cone

Weekly 15¢ — August 1, 1974





A PLAYFUL AND UNINHIBITED OTTER makes his home just off the rocks located at the north end of the Carmel City Beach. Photos by Tom Lueck.

Letters to the Editor

Letters to the editor are welcome. While there is no limit on the number of words, please write only enough material to adequately cover the subject. Anonymous letters are not acceptable, although names may be withheld on request.

Dear Editor:

In view of the publication in last week's **Pine Cone** of the article concerning Jeanne D'Orge (Mrs. Cherry) and the Carl Cherry Foundation, we the undersigned would like to make the following appeal to the trustees of the Foundation: to honor the will of Jeanne D'Orge by opening the gallery on Guadalupe & Fourth, which was built for and designated as the permanent home for her paintings so that the public could always view and enjoy them; and to maintain it as the cultural center which it was meant to be.

In her last will and testament of February 18, 1963 Jeanne D'Orge provided that the Foundation set aside funds left to it for the express purpose of maintaining the collection of her paintings and writings and explicitly requested that the gallery be kept open, under proper care, so that her pictures could be suitably exhibited after her death.

Unfortunately, the friends and admirers of this great artist have been deprived, for the last ten years, of the privilege of seeing the Cherry paintings because the will of their creator was not fulfilled by the trustees. A single exception -- as was already stated in the **Pine Cone** article -- was the brief re-opening of the gallery, some years ago, for a few days during the Bach Festival.

The undersigned and many other friends of the Foundation feel that the purpose of the Carl Cherry Foundation has not been realized during the years since the death of the artist. We would believe that the privilege of a non-profit, tax-free, organization such as this would be jeopardized if the trustees refused to respect the provisions of the will of its founders. Many of us would be willing to help with the exhibition of these great works of art and to give freely of our time to insure their safety during the hours when they might be shown to the public.

Very sincerely,
MR. & MRS. FRITZ T. WURZMANN
D MRS. DAVID ALBERTO
MR. FRANCIS HEISLER
MRS. EDWARD KUSTER
MR. & MRS. STEWART BELCHER
MRS. [illegible]

Dear Editor:

Every time I walk past the Carl Cherry Foundation on Fourth and Guadalupe St. I wonder why it is not open for us to see those marvelous pictures by Mrs. Carl Cherry which she left to the people of Carmel.

These pictures were an event in the history of our town. They were created by a person who was completely untaught and free, and they grew through years of patient work and dedication into works of art which are an inspiration to the beholder. They should not be kept behind closed doors.

Mrs. Cherry, or Jeanne D'Orge, to use her pen-name, was primarily a poet whose work was well-known among literary circles in the east years ago. Some of her finest work is still unpublished and should also be made available. It is real and richly sensitive. She was a remarkably whole-hearted human being giving herself completely to whatever she attempted to do.

In her paintings Mrs. Cherry seemed to come in touch with a center of creativity which was a source of endless originality and inspiration. She said that these pictures used to surprise herself sometimes when she looked at them. By endless work and devotion through the years she seemed to gain an insight into a source of invisible poetry and beauty which lies beyond ordinary human perception.

These pictures are an evidence of that inspiration.

DORA MAYER
Carmel

Dear Editor:

As a recent subscriber to **The Carmel Pine Cone** I was alerted to the proposed developments in High Meadow by articles in your fine paper. As a consequence I attended the county planning commission hearing on July 19. This resulted in a letter addressed to the commission, a copy of which I am enclosing for your information.

The site of the proposed High Meadow Outlook project is the hill bounded by the curve of High Meadow Drive and the dead-end portion of Outlook Drive. This location is of immediate concern to the residents of Summit Field Road, Outlook Drive, Greenfield Place, and Edgefield Place as well as those of the already established projects known as High Meadow Lane and High Meadow Terrace.

I believe this matter is worthy of further discussion in you paper, with particular regard to the critical matters of water, sewerage, and traffic congestion.

HUGH H. GOODWIN
Carmel

(EDITOR'S NOTE: The text of Mr. Goodwin's statement follows:)

"I appeared at a public hearing of the commission on July 19, 1974 and made a statement opposing the proposed 32 unit High Meadow Outlook development. At the request of the chairman I am submitting the following written summary of my remarks.

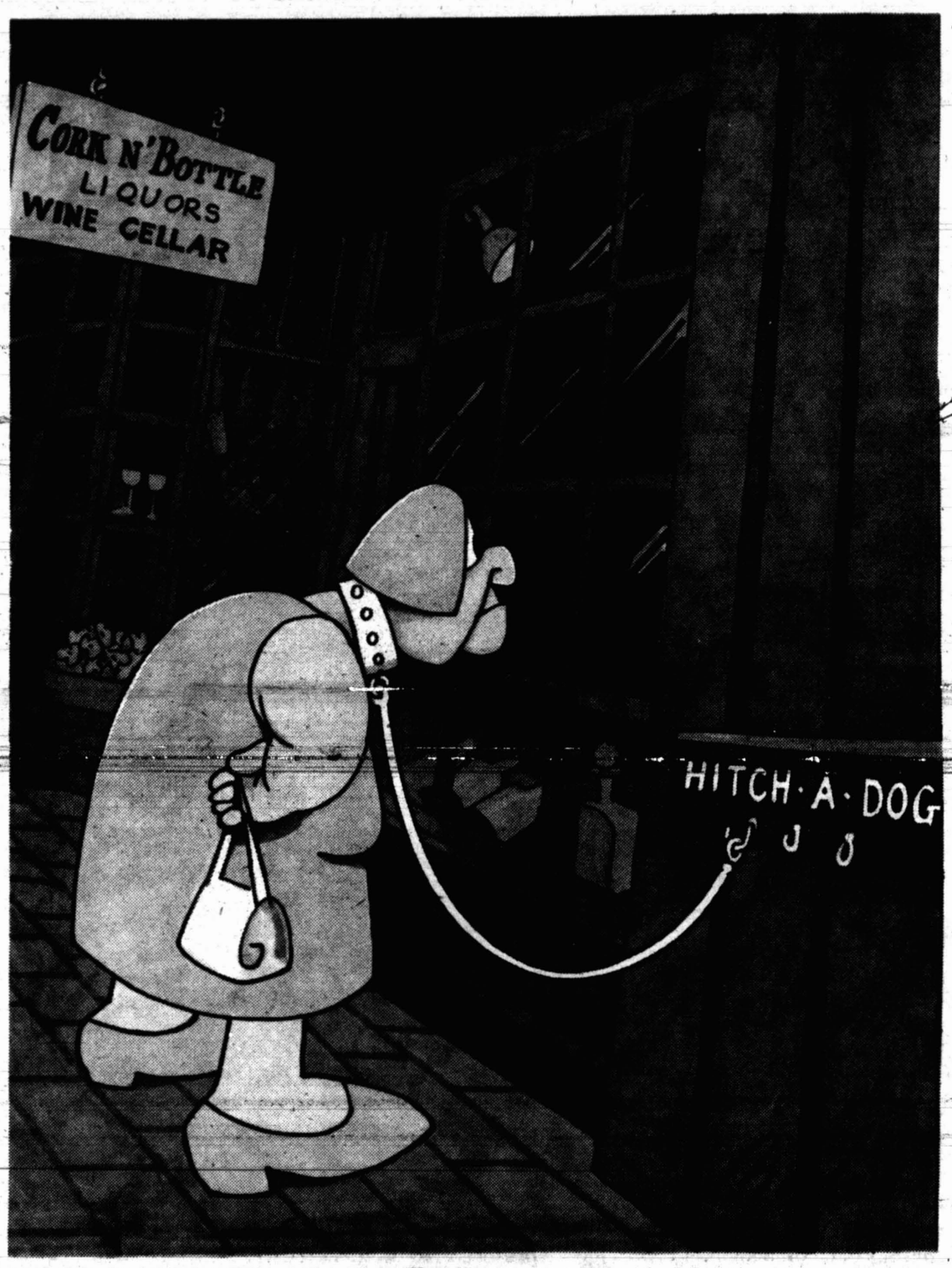
"It is my understanding that the availability of water is a critical situation throughout the Monterey Peninsula. Statements from the Cal-Am Water Co. contained a letter to customers urging water conservation and giving a rather pessimistic outlook for the future.

"It is my understanding that the sewerage disposal problem is critical throughout the Monterey Peninsula.

"To my positive knowledge the traffic situation along Highway 1 at the Carpenter Street intersection, which is the outlet from all traffic originating in the High Meadow area, is critical. This situation, of course, is much worse on Highway 1 between Ocean Avenue and the Carmel Valley Road.

"Additional high density population developments in the High Meadow area, such as the proposed High Meadow Outlook and High Meadow Ridge developments can only increase the critical situations outlined above. If the rumored proposal to build a 30-acre tennis club recreational facility in the vicinity of Outlook Drive materializes, it will add to the traffic, water, and sewerage problems of the area.

"I submit that it is a responsibility of the Monterey County Planning Commission to call a halt to high density developments throughout the Peninsula, and in the High Meadow area in particular, 'until the requirements for traffic, water, and sewerage disposal can be brought into balance with the existing population of the whole peninsula area."



Dear Editor:

Your "Remember When" 50 years ago of July 11, 1974 the other man with Fred Bechtoldt, I believe, is J.K. Turner, brother of Admiral Richmond Kelly Turner of World War II fame as commander of amphibious forces of the U.S. Pacific Fleet during the central Pacific drive for the capture of the Gilberts, the Marianas, Iwojima and Okinawa. Being an early Carmelite and also a staff officer with the admiral, I believe my memory serves me correctly.

THOMAS G. GREENE
Carmel

Dear Editor:

The July 25th edition of our **Pine Cone** carries another letter to the Editor critical of Proposition 20 and the Coastal Commissions.

It's author quotes Alice in Wonderland to refute the credibility of the Coastal Commissions. He also refers to them as "Frankenstein's Monsters."

Which prompts me to also quote from Alice in considering his logic (?) as "curiouser and curiouser." Unfortunately I do not have a copy of Frankenstein in my library, so can cannot come up with a Mary Shelley rebuttal.

Prior to the passage of Proposition 20 by an overwhelming vote of the electorate, California enjoyed the dubious distinction of being one of the only three coastal States that did not have a Coastal Protective Initiative. Knowledgeable opinions as expressed editorially in many newspapers including the **Monterey Herald**, the **Los Angeles Times** and even as far away as the **New York Times** remind us that the Coastal Commissions will exist for only three years and are doing a reasonably good job in preserving what remains of California's Coastline for the use and enjoyment of everybody, instead of being covered up by buildings. In the past, not too many local towns have had such policy. This is why the Commissions were created, and their members appointed by our duly elected officials.

There comes a time when proposed present private developments should give way to the benefit of generations yet to come. At long last this is the time!

E.H. TED WOLFE
Carmel

Dear Editor:

Mr. James M. Singer, of Soquel, Santa Cruz County in his letter to your publication, printed in the July 25th issue; attacks the regional California Coastal Conservation Commissions on the grounds that membership on the commissions is appointive, and not by election.

Proposition 20, approved by the voters of this state, had as its purpose the establishment of controls to preserve and protect the beauties of the California coast. By 1976, the regional bodies will have established the necessary regulations, and proposed laws that the Legislature, it is hoped, will enact to carry out the mandate of the electorate. The high purpose, and the necessity embodied in the proposition made it apparent that during this transition period, some land owners and developers would be inconvenienced; the tremendous counter attack on Proposition 20 mounted by the groups that thought it would inconvenience them testified to that fact; but the voters recognized the source

Continued on page 7

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Planners weigh apartment conversion

THE CARMEL Planning Commission has taken a very tentative position in support of conversion of apartment units in the commercially zoned district to privately owned condominiums. It is an issue which was described by commission Chairwoman Dorthea Roberts as "very important for the City of Carmel."

By a 4-to-3 vote, the commission granted permission last week to local developers Robert Stean and Ralph Stevens for conversion of 12 apartment units currently under construction on Mission Street between 4th and 5th to condominiums. While the commission's action must be followed by a public hearing (which has been set for Aug. 2) and approval of the city council, it represents a preliminary go-ahead signal for one conversion, and offers an incentive for other such conversions of existing apartment units in the city.

Debate and testimony on the matter were generated at the July 17 meeting as Attorney Brian Finnegan, a representative of the two developers, requested verification of the city's subdivision ordinance with regard to any differentiation that exists between apartment and subdivision use.

The two developers had been granted a use permit for construction of the 12 apartment units in April of 1973. At that time the planning commission and the city council had approved the project with a stipulation that only 666 sq. ft. of land area would be required for every apartment. Normally, under the city's subdivision ordinance, 1,000 sq. ft. of land is required for every apartment unit. Commissioner Henry Hill explained at the meeting that the concession by the city at that time had been made "in order to encourage residential use of the commercial district, and provide more low rent apartments."

Now, with the proposed apartment complex partially built, the two developers have decided to revise the original use and sell the units as condominiums. Attorney Finegan argued before the commission that the use permit granted on the original project should not have changed to allow for sale of the units.

The Stean-Stevens issue had been raised before city council on July 16 by City Atty. George Brehmer, who had requested council opinion on the original intentions of the use permit which allowed the developers to build one apartment unit for each 666 sq. ft. of property.

The council, while admitting that the prospect of condominium use had not even been considered when the use permit was granted, failed to take any definite position of the matter. Councilwoman Florence Joselyn had expressed the view that if the Stean-Stevens proposal were approved, a precedent would be set allowing development of condominiums units on a 666 sq. ft. of land per unit basis, and would provide a "financial incentive so that we might have condominiums going up all over the city."

THIS, she stated, could lead to a critical shortage of apartments in the city. Members of the council, while agreeing that the matter should be given a great deal of study, referred it to the planning commission for its recommendation.

Following the commission's meeting, planning director Robert Griggs commented on the issue.

"Yes," he said, "it would provide an incentive for more condominiums. If you consider the lack of stability in the market now, developers are going to see a lot less risk involved in taking an immediate return on their investment than a long term return through rentals. And if they are allowed to put condominiums up on a 666 instead of 1,000 sq. ft. it becomes a very feasible investment."

Griggs concurred with the majority opinion of the planning commission that condominiums would be beneficial to the city.

"As far as I'm concerned, they can put up condominiums in every vacant lot in the commercial district. It is certainly a prefered use to more businesses." he said.

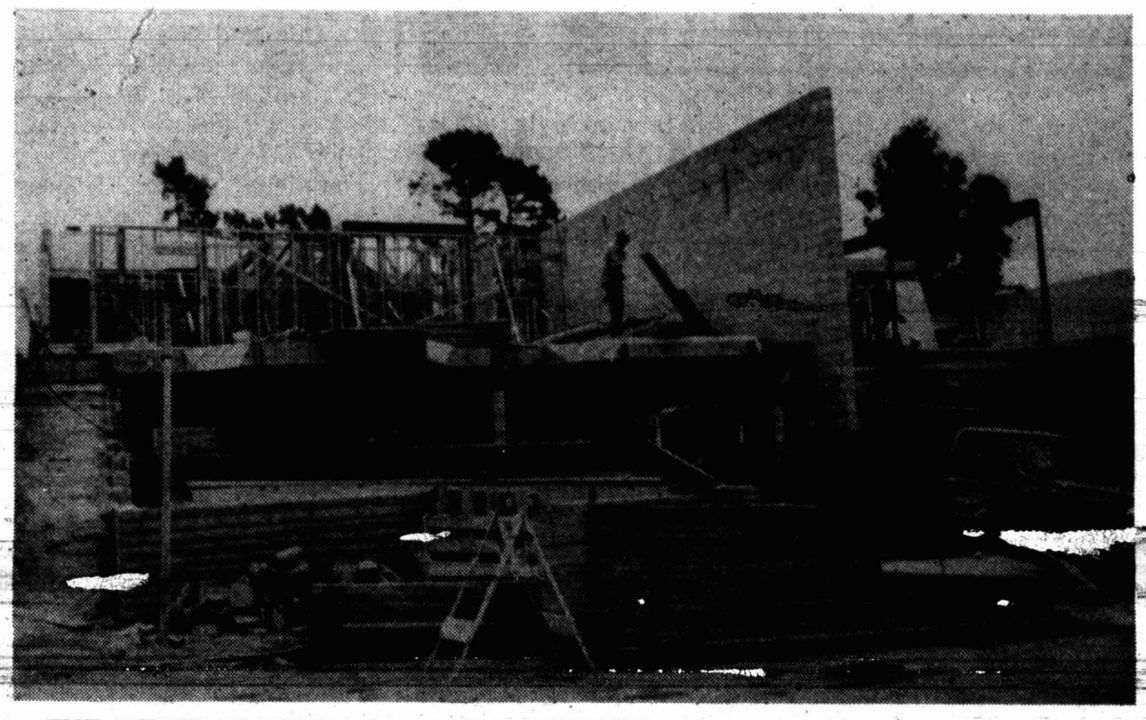
"And when you compare the advantages of condominiums to apartments, condominiums come out ahead in many ways. Principally I think, you have a pride of ownership," he said. "The only thing I'm concerned about is a possible shortage of rental units in the city. We'd have to plan for that."

In refering to "pride of ownership," Griggs gave credence to testimony of Finegan before the commission.

"All of you will agree," Finegan had stated, "that people who own their own homes are generally more responsible for their maintenance than renters. In addition, what you're dealing with in a condominium building is an association of owners who are bound by a contractual agreement called "delaration of protective restrictions."

"Under this document," he explained, "individual unit owners are bound to meet several obligations. These might mean a restriction on the number of pets, on garbage disposal, obligations regarding grass cutting, parking, maintenance, and other things."

The attorney for the developers told the commission he was prepared to submit a declaration of protective restrictions which would make individual condominium owners responsible to the city as well as to their own association regarding building maintenance, parking, and other matters.



THE DEVELOPMENT ON MISSION STREET currently under construction was the subject of debate by the Carmel Planning Commission. Previously granted a permit for low rent apartment use, the developers now want to sell the units as condominiums.

THE ATTORNEY for the developers told the commission he was prepared to submit a declaration of protective restrictions for the proposed condominium units which would stipulate the individuals are responsible to the city as well as their own association.

Ralph Stean, one of the two Carmel developers, also testified before the commission regarding the "need for such condominium units." He said the purpose of the project was primarily to provide housing for the elderly in Carmel.

"The thing you have to recognize," he said, "is that elderly people often do not want to rent. They want to have a home of their own, and something they can pass on. Condominiums offer elderly people these advantages, and a number of others. They can walk to whatever they want in the business district, they have the security of living with other people, many of the necessary maintenance considerations are taken care of for them."

The planning commission's split decision to approve the conversion of Stean-Stevens apartments is only a preliminary step toward the proposals final approval. Following the Aug. 2 public hearing, the city council will once again consider the matter.

The commission's action makes it impossible for the council to stop the conversion to condominiums however, without changing the city's subdivision ordinance and stipulating within it a definite position regarding condominium use.

Water hearings may resume in September

Public hearings into the adequacy of the water supply on the Monterey Peninsula are likely to resume in mid-September.

Parke L. Boneysteele, hearing examiner for the Public Utilities Commission, said last week he is contemplating scheduling Sept. 16 to 18 as dates for resumed hearings based on findings of the State Department of Water Resources concerning the extent of water resources in the Carmel River aquifer.

There was no indication from the hearing officer that any more hearings would be devoted to a request by Del Monte Properties Co. for recission or modification of the interim order banning most new water connections by the California-American Water Co.

That order was issued May 30, 1973 on grounds there may be an inadequate supply of water to serve new customers in the Monterey Peninsula service area of Cal-Am.

Del Monte Properties, in a motion and brief dated June 13, asked the PUC for recission or modification of that order, which "imposed a freeze on virtually all development within the dedicated service territory.

"This drastic and far-reaching action was taken on the strength of the commission staff's admittedly preliminary conclusion that 'the normal demand for water to serve even just the present number of customers in the Monterey Peninsula Division exceeds the present average safe annual yield of Cal-Am's three principal sources of supply.' "

The Del Monte Properties Co. briefly claims the PUC issued the interim order on the mistaken belief "there was a serious and substantial possibility that the Monterey Peninsula was facing a water supply emergency."

The brief says the record which has been developed on the question of whether there is adequate water "flatly and inescapably contradicts the essential premise upon which the interim order was based.

"It is the position of Del Monte that there is no water shortage in the Monterey Peninsula at present and no danger of one in the immediate future and that therefore the interim order must and should be rescinded."

In response to the Del Monte Properties Co. brief, PUC staff counsel Cyril Saroyan said in a letter dated June 25 to Boneysteele that the brief and motion for recission or modification "culls bits and pieces of testimony deemed most favorable to Del Monte Properties Co.

"It totally ignores, on the other hand, much relevant testimony by numerous witnesses concerning the acute water supply problem in the Monterey Peninsula service area of California-American Water Co.

"This filing, some nine months after the statements in reply to the staff motion were received and with the voluminous brief and argument attached thereto, is a totally uncalled for, presumptuous and gratuitous act," Saroyan said.

"It is a second and belated attempt by this interested party to press forward its views in this matter. It is the taking of an unfair advantage of each and every other party to these proceedings."

Saroyan urged Boneysteele to "completely disregard and ignore" the Del Monte filing.

Boneysteele said last week he is carefully reading and analyzing both the Del Monte Properties Co. filing, as well as the letter from Saroyan. He said the foremost question which he considers the test of relevance in all of this is whether or not there is adequate ground water to supply present and contemplated growth on the Monterey Peninsula.

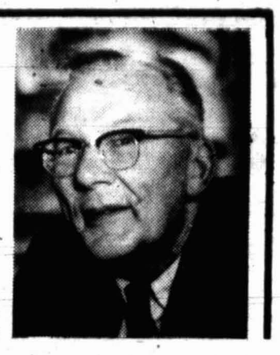
In the State Department of Water Resources inventory of water supplies, the conclusion was reached that there is adequate water to supply the projected needs of the Monterey Peninsula until 1981.

The report, which was based on previously-obtained information and which did not develop any significant, new information, said additional water supplies beyond existing supplies would have to be developed by 1981, if present growth rates continue.

That study was jointly funded by $15,000 from the Monterey County Zone 11 Flood Control and Water Control and Water Conservation District, with an equal amount from the State Department of Water Resources.

The ground water basin in Carmel Valley could, according to the findings of the report, provide for a sustained annual yield of about 15,000 acre-feet if the basin water level is lowered an additional 10 feet.

Testament for tomorrow



By GUNNAR NORBERG
Carmel City Councilman

"I can only hope that Congress will face up to its task with the kind of judicial balance which will only seek out and carefully balance what could rightly be called the kind of 'high crimes' which--under the Constitution--can be the only fundamentally appropriate grounds for any impeachment action."

These words were printed in this space back in May, and they summed up the gist of my discussion of the then pending, and still pending, consideration of an actual impeachment proceeding against the President of the United States by Congress.

Just before sitting down at the typewriter to write this column, I had heard most of an interview by news correspondents with Senator Robert Byrd of West Virginia, on the TV program. "Issues and Answers." For days before that I had seen portions of the televised consideration by the House Judiciary Committee of possible articles of impeachment against President Nixon.

In the print media, I had read--as many of you no doubt have also--that the principal staff lawyer of the House Judiciary Committee, John Dean, had departed so far from his fact-gathering role, as to become instead a determined advocate of impeachment.

Every one of us who watches a TV screen or who reads a newspaper or magazine, is bound to react in his own way, and on the basis of his own experience, to the events to which I have alluded, and to the many similar ones which impinge daily upon his consciousness and which often lead in his mind to questions of consience.

Because I have held, and because I am holding, elective office--even though it is local office instead of high national office--I can in some degree, understand the thinking, the indifference to thinking, and even sometimes the lack of thinking, upon which the decisions of elective bodies are, or can be, based. 'Also I have been troubled at various times by the often tolerated intrusions into policy making by the hired hands-the employed staff members--of decision-making elective bodies.

Also, as readers may recall, I have been defeated more times for local office than I have been elected to it, even though I am now serving my third four-year term on the Carmel City Council. Defeat at the polls is a blow even when it occurs to a city councilman who serves without pay, and it is obvious that the blow can be far more punishing when the elected office holder loses not only high position but also high pay which would be the case if he should happen to be a member of Congress.

Finally I would like to add that I headed a Peninsula-wide Republican club at various times during the 1960's, and so I am familiar in some detail with grass-roots political activity.

Because of these various experience, I am more than casually familiar with what many would lump together as the inevitable defects and inadequacies of the entire political process in this country. At the same time, and for the same reasons, I believe in the overwhelming excellence of the masterfully planned form of government here which has already lasted for nearly two hundred years.

After this much preamble, let's look again at what is happening, and what has just happened, in the House Judiciary Committee which has, for many months, been engaged in an inquiry into the possibility of proposing the impeachment of President Nixon.

It is essentially 'high crimes' for which the U.S. Constitution prescribes that the impeachment of a U.S. President can be proposed.

It is again the word, crime, with a massive adjective preceding it, that the principal staff lawyer of the House Judiciary Committee, is reported to have used in turning from the role of fact finder to that of a determined advocate of impeachment. Said John Dean, in characterizing charges against President Nixon, as "...this enormous crime..."

While the members of the House Judiciary Committee were doing what was called 'debating' the possible first article of impeachment during last week's televised hearings, the word, crime, was frequently mentioned. Since all 38 members of the Judiciary Committee are lawyers, the word, crime, brings up important procedural and substantive safeguards against the possibility of creating the kind of legal situation in which the accusation of a crime is made to seem tantamount to a brooding compulsion to convict for that otherwise merely alleged crime.

The Congressmen who seemed to me best able to understand the so-called 'due process' requirements in protecting the one who is charged with a crime from arbitrary or capricious or whimsical indictment, where California's Charles Wiggins and New Jersey's Charles Sandman. Instead of responding directly to their direct questions, opposing Congressman--who already knew they comprised a majority--evaded specific questions for what was called 'specificity' in the charges against President Nixon and, in fact, began instead to talk about the idea that impeachment charges were not the same as criminal charges, and therefore safeguards for the accused which would apply in a criminal proceeding, need not apply to an impeachment proceeding.

This kind of lesser regard for the rights of the accused in an impeachment proceeding than in an ordinary criminal proceeding, was to me a jarring observation, particularly when the accused was the President of the United States. This was the more startling because, in a variety of preamble comments, various Congressmen of the majority side, had suggested--and, quite properly, I thought--that an impeachment proceeding was actually one which should require the most exacting, the most rigorous, the most fair, the most just attention to the doctrine of innocence until guilt is actually proved.

As I said in the beginning, I had just heard West Virginia's Senator Byrd interviewed on TV's "Issues and Answers," just before starting this column. While Senator Byrd maintained that he had not made up his mind about impeachment, he also seemed to suggest that the usual rules applicable in criminal procedure would not have to apply in the case of an impeachment proceeding, and that the U. S. Senate--if it were eventually to sit in judgment on the President-would not have to act in accord with criminal procedure rules.

While I can perceive the enormity of the task both of Congressmen and of Senators, and the difficulties inherent in acting to exonerate or convict the holder--and the overwhelmingly elected holder--of the most powerful office in the world, of impeachable crime, and while I can also understand the individual dilemma of any one of the members of Congress in participating at any decisive step in the impeachment of the President of the United States, it seems to me at the same time most unfortunate that--at the very least--the accused cannot be given--in the words of Congressman Sandman--at least the same safeguards as "a common criminal".

In talking here at various times and places with lawyers and judges, I have wondered why there is no presumption of innocence-until-proved-guilty in the many statements and dialogues attributed to many important members of Congress. The answers have usually been either a non-committal shrug of the shoulders or a more or less reluctant statement that the proceedings did not seem to accord with any practice of law with which they were familiar.

Most particularly puzzling to me has been the seeming requirement that the accused--the President of the United States--sould be required to provide evidence against himself, and that greatly experienced lawyers should emphasize that this be done.

In the beginning, and even until a couple of months ago most imformed people with whom I talked--including lawyers and judges--generally felt the whole Watergate incident to be quite simply "the pot calling the kettle black." Many politicians, at all levels, have frequently felt that not only is "everything fair in love and war" but that, quite specifically, the operation of political parties against each other, fitted precisely into that "war" concept.

Even now, I am not so sure that it is actually much more, even though it has just become the basis for the House Judiciary Committee's first article of impeachment.

Because of all the twistings and turnings of facts and fancies--in both the print media and the broadcasting media--what would first have been simply dismissed as a kind of unfortunate political molehill (Watergate), has now ballooned into an impeachment mountain. And because it has, members of Congress--most of whom face election contests in November--must consider not only the implications of justice for the accused (President Nixon), but also their own survival as Congressmen.

And because of this, I believe it is important for every thinking American to express himself to his Congressman before the entire House of Representatives has to act on an impeachment resolution.

For my part, as of this moment, I am strongly opposed to impeachment.

Sound Off

The opinions expressed in these columns are those of individual columnists, and are not necessarily representative of the editorial position of the Carmel Pine Cone.

Readers with a particular interest and-or expertise in some area who feel moved to challenge, amplify, or offer a rebuttal to any opinion expressed in these columns are encouraged to do so.

All correspondence should be addressed to the Editor, Carmel Pine Cone, Box G-1, Carmel, Calif. 93921. We reserve the right to determine whether written viewpoints expressed by readers appear as column material or letters to the editor.

The mayor's report

By BERNARD ANDERSON

Multiplex dwelling construction during the last three or four years has shown a tremendous surge towards the building of condominiums. In San Francisco practically 40 per cent of all units constructed have taken this form of housing development.

Carmel is now faced with the question of deciding to what extent subdivision permits will be issued for condominiums, cooperative apartments and - or strictly builder-owned apartment rentals. What effect does each of these types of housing have on Carmel? What are the advantages and disadvantages to the developer, Carmel or the individual who wishes to live in our city.

To secure at least a tentative knowledge of what each of these types of housing is concerned with, simple definitions are helpful.

A condominium type of ownership allows for individual ownership of a single unit in a multi-unit building or complex of buildings. Along with the ownership of the single unit, each owner would own an undivided share of the common areas and facilities of the building complex, i.e. land, foundation, central heating and plumbing systems, hallways and entranceways, roof, recreational facilities, etc. Condominiums may be mortgaged in the same manner as a single family home, and assessed for collection of real estate taxes as in the case of a single family home.

Usually under a professional manager, the costs are assessed on a monthly budgeted fee against the units.

A cooperative apartment is one in which each owner possesses a share in an association or corporation which operates the co-op. The individual does not hold title to his unit. The corporation consists of owners possessing individual shares proportionate to their owned interest.

An apartment rental complex is owned and administered by the project owner. Apartments are rented for given periods of time dependent upon the city ordinances (in Carmel's case) differentiating rentals from motel usage.

Advantages of condominiums or cooperatives can be cited for both landlords and tenants.

Tenants get to deduct the interest on their mortgage and property taxes from their income tax. They also get the benefit of any appreciation in the value of the property. At the same time, the tenant is freed from grass cutting and other chores that homeowners traditionally fall heir to.

Most of the time, the landlord takes his profit on a condominium and steps out of the picture. He avoids the fight to raise rents or the struggle with repairs or arguments with tenant groups. Any rise in taxes or operating costs is passed directly on to the tenants. In a condominium unit you can occupy it, rent it, refinance it, sell it or bequeath it as you would any piece of real property.

In a co-op apartment you get a stock certificate indicating ownership of a proportionate share of the building itself and a proprietary lease entitling you to occupy one of its units.

One particular advantage to a purchaser of either a condominium or co-op apartment unit which may apply to senior citizens who now own a home and wish to sell is that they can immediately reinvest their capital gains and take advantage of income tax provisions.

There has been need for a great deal of clarifying legislation concerning condominium ownership, a need which undoubtedly has surfaeed due to the newness of the condominium concept of ownership. Some speculation has arisen as to the builder of an apartment house building to a better standard than if he constructs a condominium. In the latter case the burden of shoddy construction falls on the purchaser in the form of high maintenance, upkeep and replacement of facilities.

Developers say it doesn't pay to build rental properties - rental properties are obsolete in an inflationary economy. You simply cannot make any money on them because rents are too low and you can't raise rents fast enough to keep up with rising costs.

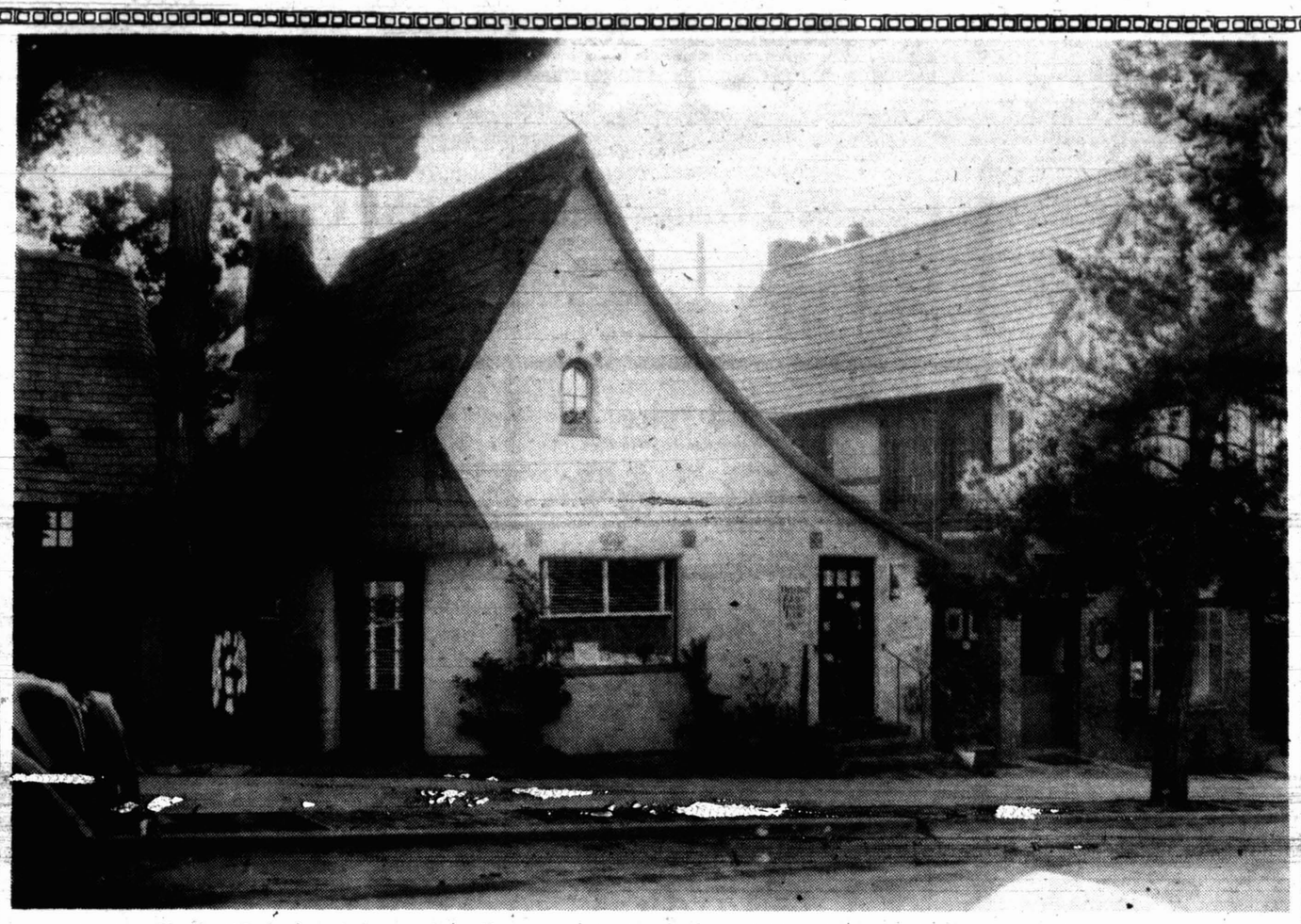
There can be hidden costs to condominium owners. Some developers retain ownership of parts of a project - recreational facilities, sometimes the land - and leasing them back to the buyers for 99 years. The buyers sometimes find these charges exorbitant. If they refuse to pay, the charges become a lien on their property.

Or if the developers, who are managing the condominiums before there are enough purchasers to take over, run up huge deficits for services, the owners must then pay.

As a recent article in a national magazine pointed out, if you don't own a condominium unit, the recreational "charges" can be a source of humor to you but a catastrophe to one who does. Charges such as:

Shuffle Board	$1.00
Swimming Pool	1.25

Continued on page 7



Early Christian Science Reading room in the Court of the Golden Bough, Ocean Avenue. Photo courtesy of Pat Hathaway.

REMEMBER WHEN?

50 YEARS AGO:

From the Pine Cone, August 9, 1924

It may be that as the result of action by the city trustees at last Tuesday evening's meeting the present library and the contemplated Harrison memorial library will combine. A committee of three was appointed to confer with a committee of the older body on ways and means.

It being pointed out that trees and shrubs at several street intersections were in many cases a menace to safety both to pedestrians and to auto drivers, Trustee John B. Dennis was appointed to confer with the city planning commission concerning the matter.

As the sixty days within which plans and specifications were to be filed for the proposed hotel near the beach was about to expire, the projectors were granted a further sixty days from August 7 to file date.

There was the usual discussion about the proposed general city sewer, but nothing was done.

Hall Brag wants to erect an ornamental rock wall around his property on the Eighty acre tract, and requested that the street grade be established. No action.

The delapidated wood sidewalk on the Ocean Ave. side of the city's property at Lincoln street was ordered removed. A dirt walk will be put down.

The city will go fifty-fifty on the cost of feeding Marshal Gus Englund's horse.

One of the summer's most interesting theatrical events will be a performance of Clarks' Guignol Marionettes next Tuesday evening at the Theatre of the Golden Bough. These puppets are about eighteen inches high and are operated upon the hands and fingers of the puppeteers without the use of strings.

25 YEARS AGO:

From the Pine Cone, August 5, 1949

At its regular meeting next Monday night, August 8, the Carmel Sanitary Board will authorize the district engineer to begin the survey for the sewering of Hatton Fields, Eighty Acres, Walker Tract, the Mission Tract, and the area around Franciscan Way and Lasaer Drive, according to William Satchell, secretary of the Board.

Following the survey a plan will be drawn up. The board has a choice of two procedures, to advertise for bids, proceed with the work, and assess the property owners when it is completed, according to the improvement act of 1911, or it may act as it did in the case of the Point and Scenic Drive; make an estimate of cost and then notify the property owners in advance of what their probable assessment will be, in accordance with the 1913 act.

"No increases in expenditure are provided, and the cost to the taxpayer will be about 30 per cent less than it was last year," City Clerk Peter Maxdsley told the council in submitting the budget for June 30, 1949 to June 30, 1950.

There will not be a Grand Opera season in the Forest Theater this fall, according to Hal Boyd, local manager for the Pacific Opera Company which was to have put on performances there August 19, 20 and 21.

Boyd adds that he is negotiating for a site with a larger seating capacity so that the operas can be presented for $1.00 admission charge.

10 YEARS AGO:

From the Pine Cone, July 30, 1964

The pieces of a gigantic cultural and community center puzzle were placed before Chairman Frank Putman at a meeting of the Sunset Committee last night.

As chairmen of the structures, uses, and finances subcommittee reported their findings it became apparent that, as yet, not even the outline of the Sunset picture puzzle was completed. However, each subcommittee had assembled sections which could be fitted in whole once the framework is outlined.

Differences of opinion as to whether or not the outline shall enclose cultural, community, and municipal uses caused the puzzle to be left unassembled, and the total picture to be unclear at the end of an hour's discussion.

Opinion appeared to be almost equally divided on the annexation of nearby unincorporated residential areas to Carmel judging by those who spoke for and against the proposal at the town meeting sponsored by the Carmel Citizens Committee last Friday night.

A show of hands proved that those present were equally split into Carmel residents and people from surrounding areas.

Following a count of persons from the latter districts it was revealed that they were divided as follows: Mission Tract, nine; Carmel Point, eight; Walker Tract, seven; Hatton Fields, six; Hatton Fields Mesa and Carmel Woods, five each; Mission Fields, four.

Colonel Harlan C. Wider, 45, the son of Mr. and Mrs. Cree Wilder of Carmel, has been named to command the Military Air Transport Service (MATS) 1254th Air Transport Wing, which provides air transport for the President and other governmental officials, General Howell M. Estes, Jr., MATS commander, announces.

"An Introduction to Hawaii," with text by Edward Joesting and photographs by Ansel Adams of Carmel Highlands was published last week by Five Associates for distribution by the Sierra Club.

CALAMARI featured every Luncheon.
LA PLAYA HOTEL
Eighth & Camino Real, Carmel 624-6476

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SWEATER CORNER
DOMESTIC & IMPORTED APPAREL FOR MEN & WOMEN
Home of the Famous Handknit Irish Fisherman Sweater
San Carlos at 8th Ave. Phone 624-2146
Monday thru Saturday 10-5
Sundays 12-4
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Evenings
Salinas 449-5129
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of Monterey County
Since 1964 - The Originator, Not the Imitator
Deep Steam Carpet Cleaners, Inc. 1969 (C)
MARTIN JOST, Owner

225 Licensed Members...
to serve you whether buying or selling real estate. We're specialists in the areas of Carmel, Carmel Valley, Pebble Beach and "down the Coast".
CARMEL BOARD of REALTORS
Carmel-by-the-Sea

HOW TO CUT BACK WITHOUT CUTTING DOWN.
You want a luxury car but can't afford the luxury of poor gas mileage. Get a Volvo 164.
It gives you air conditioning, lets you sit on leather, and offers almost as much front legroom as a Cadillac deVille. And still gets about 50% better gas mileage than most comparably priced domestic sedans.*
Test drive our 164. For a luxury car, it's an economy.
*U.S. Government EPA figures for '74 model year cars.
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VOLVO SALES - SERVICE - PARTS
1661 Del Monte, Seaside, 394-3306
Overseas Delivery Arranged
Lease Program Available • Bank Financing

You Can Always Depend On SAFEWAY!

Oatmeal Bread
Mrs. Wright's—1½-lb.
EXTRA VALUE
39¢

Margarine
Blue Bonnet, Cubes—1-lb.
SS **45¢**

100% Orange Juice
Bel-air Frozen Concentrate from Florida
12-oz.
EXTRA VALUE
43¢

Fried Chicken Dinner
Banquet, Frozen—11-oz.
SS **39¢**

Large Grade AA Eggs
Cream O' The Crop—Dozen
63¢

Lucerne Butter
Grade AA, Cubes—1-lb.
74¢

V-8 Juice
Vegetable Juice Cocktail
6-oz. Cans 6-Pack
EXTRA VALUE
69¢

Krispy Crackers
Sunshine Saltines—1-lb.
EXTRA VALUE
43¢

Light Chunk Tuna
Sea Trader—6½-oz.
EXTRA VALUE
47¢

Salad Macaroni
Golden Grain—1-lb.
EXTRA VALUE
33¢

Cold Power
Laundry Detergent—49-oz.
SS **79¢**

Baby Shampoo
Johnson's . . . Pre-priced $1.49—16-oz.
SS **$1.19**

Del Monte Corn
Cream Style or Whole Kernel
17-oz.
EXTRA VALUE
4 for $1

Fruit Cocktail
Del Monte—17-oz.
EXTRA VALUE
3 for 99¢

Paper Towels
Truly Fine, 120 Square Feet—Roll
EXTRA VALUE
3 for $1

ALPO Dog Food
Chopped Beef—14¾-oz.
EXTRA VALUE
29¢

Health & Beauty Aids

Prell Shampoo	Concentrate—3 oz. Tube	$1.06
Mitchum Anti-Perspirant	Aerosol—5 oz.	$2.99
Solarcaine	Fast Sunburn Relief, Aerosol—4 oz.	$1.89
Safeway Toothpaste	7 oz.	57¢
Buffered Aspirin	Safeway Brand 100 Count	69¢

Pampers Diapers
Toddler Disposable
12 Count Package
SS **$1.13**

Home & Family Needs

Chun King Soy Sauce	5 oz. (16-oz. 73c)	29¢
Chow Mein Noodles	Chun King—3 oz. (5-oz. 43c)	31¢
Girards Italian Dressing	"Olde Venice" 10 oz.	61¢
Wesson Oil	48 oz.	$1.65
Betty Crocker	Angel Food Cake Mix—16 oz. (Lemon Chiffon—18½-oz. 85c)	79¢
Malt-O-Wheat Bread	Mrs. Wright's—1½-lb.	47¢
Schilling	Salad Supreme—2⅛ oz. (Bacon Bits—3¾-oz. 78c)	57¢

Swiss Cheese
Safeway Chunk—Lb.
$1.75

Household Helpers

Food Storage Bags	Kitchen Craft—50 Count	69¢
Glad Trash Bags	Heavy Duty—8 Count	$1.10
SS Sta-Puf Fabric Softener	Gallon	89¢
Air Freshener	Days Ease, Solid—6 oz.	83¢
SS Palmolive Liquid	Detergent For Dishes—32 oz.	77¢

Calgonite 211
Dishwasher Detergent
35-oz. Package
SS **69¢**

Pet Foods

Tabby Treat	Cat Food Chicken and Tuna Banquet—6½ oz.	22¢
Tuna Cat Food	Figaro—6¼ oz.	22¢
Kitty Queen	Chopped Kidney, Chicken or Meaty Treat Cat Food—6 oz.	24¢
Cat Food	Kitty Queen Chopped Kidney—6 oz. (Liver—4-oz. 32c)	37¢
Jerky Treats	for Dogs and Cats—¾ oz.	39¢
Milk Bone Dog Treats	10 oz.	49¢
Cheeseburger for Dogs	Ken L Ration—36 oz.	$1.39
Prime Variety	Dog Food—72 oz.	$2.31

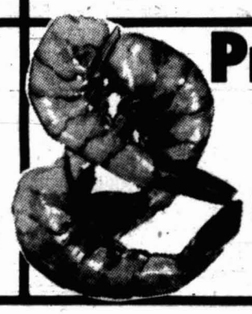
Fryers
Manor House, Whole Flash Frozen USDA Grade A
Lb. **39¢**

Roast
USDA Choice Beef Chuck Blade Cut
Lb. **88¢**

Turkey Hindquarters
Fresh Frozen
Lb. **39¢**

Ham
Safeway Brand
5-lb. Tin **$5.89**

Bacon
Safeway Sliced Smok-A-Roma
[2-lb. Thick Sliced $1.87]
1-lb. Pkg. **94¢**



Prawns
Small Raw In Shell
5-lb. Box **$4.99**

Chicken Livers	Rogers Roast—8 oz.	3 for $1
Chuck Steak	Blade Cut USDA Choice Beef—Lb.	$1.09
Top Sirloin Steak	Boneless USDA Choice Beef Loin—Lb.	$2.34
T-Bone Steak	or Porterhouse, USDA Choice Beef Loin—Lb.	$2.34
Rib Steak	Small End, USDA Choice Beef—Lb.	$2.09
Round Steak	Full Cut, Bone In USDA Choice Beef—Lb.	$1.48
Whole Fryers	Foster Farms Fresh California Grown—Lb.	49¢
Fryer Breasts	Foster Farms, Fresh—Lb.	$1.02
Fryer Parts	Foster Farms, Drumsticks or Thighs (Wings—Lb. 62c) —Lb.	$1.02
Ground Turkey	Fresh—Lb.	89¢
Turkey Steaks	Cube, Fresh—Lb.	$1.19
Game Hens	Manor House Cornish—20-oz.	77¢

USDA CHOICE

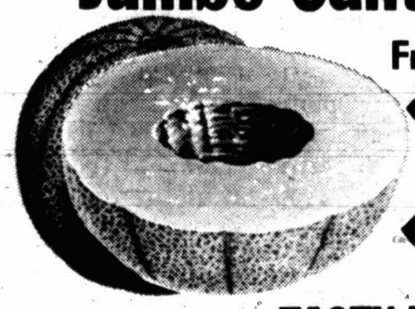
At Safeway, every fresh cut of beef is USDA Choice Grade. This is meat graded by U.S. Department of Agriculture experts who judge strictly and impartially. USDA Choice is the most popular grade of beef.

Turbot Fillets	Greenland, Frozen—Lb.	99¢
Raw Prawns	Small in Shell—Lb.	$1.79
Shrimp	Trophy Brand, Cooked & Peeled—8-oz. (Fishsticks—2-lb. $1.39)	99¢
Shrimp	Pre-cooked, Breaded Captain's Choice, Frozen—10-oz.	$1.99
Pork Sausage	Jimmy Dean, Reg. or Hot—12-oz. (Regular—24-oz. $1.77)	89¢
Beef Plus	A Blend of Ground Beef and Textured, Hydrated Vegetable Protein—Lb.	69¢
Ground Beef	Regular Grind—Lb.	89¢
Assorted Chops	Pork Loin—Lb.	$1.39
Chuck Roast	Boneless Beef Shoulder USDA Choice—Lb.	$1.69
Chuck Roast	7-Bone USDA Choice Beef—Lb.	$1.05
Pork Spareribs	Frozen Fresh Thawed—Lb.	$1.09
Young Turkeys	Norbest Basted Under 22 Pounds—Lb.	69¢

Zucchini Squash
Fresh & Firm, California Grown

Lb. **19¢**

Jumbo Cantaloupes
Fresh, 27 Size



3 for $1

POTATOES 10 Lb. Bag **98¢**
U.S. No. 1 Russets

FANCY CELERY **39¢**
Large 24 Size—Stalk

PLUM-O-RAMA 3 Lbs. **$1**
SANTA ROSA, KELSEY, LARODA, NUBIANA or ACE—MIX or MATCH

Peaches	California Grown, 64 Size and Larger—Lb.	39¢
Sunkist Lemons	Large Size	3 for 39¢
Fancy Carrots	Cello Bag	2 Lbs. 29¢
Green Beans	Kentucky Wonders—Lb.	29¢
Cucumbers	Large, Crisp and Firm	2 for 39¢
Yellow Onions	U.S. No. 1 Mediums	2 Lbs. 29¢
Salad Lettuce	Red, Butter & Romaine	2 for 39¢
Mustard Greens	At Their Very Best	5 Bunches $1

TASTY MELONS Lb. **19¢**
Honey Dews or Casabas

ARTICHOKES **4 for $1**
Large Size

TOMATOES 2 Lb. Basket **69¢**
Salad

THE PERFECT HOST

Rose table wines are extremely adaptable to any food or occasion. An ideal companion for the ham and prawn features in this week's ad would be Sebastiani Mountain Vin Rose. This is a medium dry wine with a trace of sweetness. Like a white wine, a three hour chilling period is recommended.

The superb growing area of the Napa, Sonoma, and Mendocino counties are the only source of grapes for Sebastiani wine.

Sebastiani Mountain Vin Rose, 5th
This wine is an excellent value at **$1.65**

Wine • Beer • Liquor

Wente Grey Riesling	5th	$2.50
Charles Krug	Vin Rose Wine—5th	$2.25
Los Hermanos Mt. Wine	Beringer—½ Gallon	$2.98
Pabst Blue Ribbon Beer	12-oz. Cans—6 Pack	$1.32
Brown Derby Draft	Beer, 11-oz. Bottles—6 Pk.	75¢
Whisky	Canadian Hill, 80 Proof—5th (Seagram's V.O., 86.8 Proof—5th $7.35)	$4.49
Jose Cuervo Tequila	White, 80 Proof—5th	$6.05

Liquor Available at Stores Marked L Only

St. Elmo Rum
White or Gold Label
80 Proof—5th
$3.69

Frozen Foods

Jeno's Pizza Rolls	6-oz.	55¢
Sara Lee Cake	Banana—20½-oz. or Chocolate—20-oz.	$1.53
Boston Cream Pie	Mrs. Smiths—20-oz.	93¢
Egg Beaters	Fleischmann's Egg Substitute—16-oz.	95¢
Buttermilk Waffles	Bel-air Round—12-oz.	51¢

French Toast
Bel-air, Frozen
Just Heat & Serve!—11-oz.
57¢

Beverage Values

Wyler Drink Mixes	Makes 8 Quarts—24-oz. Can	99¢
Apricot Nectar	Town House Delicious & Refreshing—12-oz.	17¢
Orange Breakfast Drink	Town House Mix 27-oz.	$1.39
Safeway Coffee	Preground—2-lb. Bag (Instant—10-oz. $1.79)	$1.99
SW Coffee	100% Colombian—1 lb.	$1.37
Edwards Coffee	Rich in Colombian Coffees—3-lb.	$3.11
Edwards Coffee	Ground—2-lb. (1-lb. $1.17)	$2.11
Hills Bros. Coffee	Ground—2-lb. (1-lb. $1.19)	$2.19

Items and prices in this ad are available July 31, 1974 thru August 6, 1974 at all Safeway Stores listed below:
(L) (B) In store bake shop at the store (L) These Safeway stores have liquor licenses

Since we're neighbors let's be friends

YOU CAN ALWAYS DEPEND ON SAFEWAY

(L) (B) *Carmel Center, Rio Road and Hwy. 1*

More letters...

Continued from page 2

and reacted.

If Mr. Singer had troubled to examine the makeup, of the Central Coastal Conservation Commission, he would have learned that about half of its members are elected officials! And they are doing an exemplary job, I might add, in seeking to protect the beauties of our world-renowned area, so that future generations can enjoy it.

ARTHUR B. MULLALY
Carmel

Dear Editor:

I must confess that even before I examine your handsome cover page each week, I immediately turn the page to discover what delight Mr. Bates has drawn for us this week. I felt sure that eventually these happy offerings would be properly covered and presented for sale. I have enclosed my order form and check for two copies, but I must inquire if it is at all possible for a lonely out-of-town subscriber, who could not possibly be at the La Playa on Sunday, June 2, to have her two copies autographed by the talented Mr. Bates.

These word pictures that Mrs. Bates creates are dear to me, as they relate to where I am in mind and heart, if not in fact.

I have three years, come September, to remain at my job; then my husband and I can retire and move, permanently, to the home in Carmel my father happily had the foresight to purchase back in 1935. Even prior to that year, back to the 1920s, we were renting cottages and rooms in Carmel during weekends and holidays. Of course, I have been a close, albeit non-resident, observer of all the changes that have occurred in the village over these many years.

Not all have been happy changes. Fortunately, the view from my porch, through the treees, of the ocean, has remained unchanged, and for that I am grateful. When I am there, I am home, and returning to the Bay Area and my job is simply an economic necessity that will ultimately permit me to reside in Carmel permanently. I only hope the Carmel I love will retain enough of its special charm to last the days I have remaining to me. I could wish that it would retain this charm too, for my children to enjoy, God and the area's governing bodies willing.

In the meantime, Mr. Bates' sketches are dear to me, in that they exhibit so vividly the incidents, people, places and feelings that so emphatically identify with Carmel.

I sincerely hope Mr. Bates continues to reside in Carmel and please us with his refreshing cartoons. His humor, employed so adroitly, is a rare gift, and much needed in this world.

DOROTHY J. PERKINS
Newark

(EDITOR'S NOTE: Your autographed copies of "Serra's Place" are in the mail. Thank you for your thoughts.)

Dear Editor:

Unless Congress passes legislation prohibiting any further strip mining, historians will most likely charge us with maliciously, and greedily "skinning mother nature."

LEWIS V. MEEHAN
Carmel

WHERE TO GET THE CONE

The Pine Cone is available in Monterey at the Jiffy Food Market at Prescott and Lighthouse and at Figueroa and Del Monte, Coleus Environmentals on Cannery Row, Mitchell's Oak Grove Variety at Park and Del Monte, and the Naval Postgraduate School bookstore.

The mayor's report

continued from page 4

Sit in Lobby	.50
Play Cards	.75
Smell the flowers	.25
Switchboard	?
Reception service	?
Central heating	?
Security Guards	?
Tennis Courts	1.50

You may also find that there are escalation clauses for the services while all the time you thought you owned them. So let your attorney check what you buy. This is equally appropriate advice to co-op apartment purchases.

The Effect on Carmel

1. Does the availability of rental apartments allow people of more modest means to come to Carmel - especially those who do not have the funds to make initial down payments? The problem may be the one facing young couples and elderly people who simply do not want to buy. For them the question may be: What's left to rent? Is this good or bad for Carmel's future?

2. Are condominium projects going to speed up development or intensify development of vacant land?

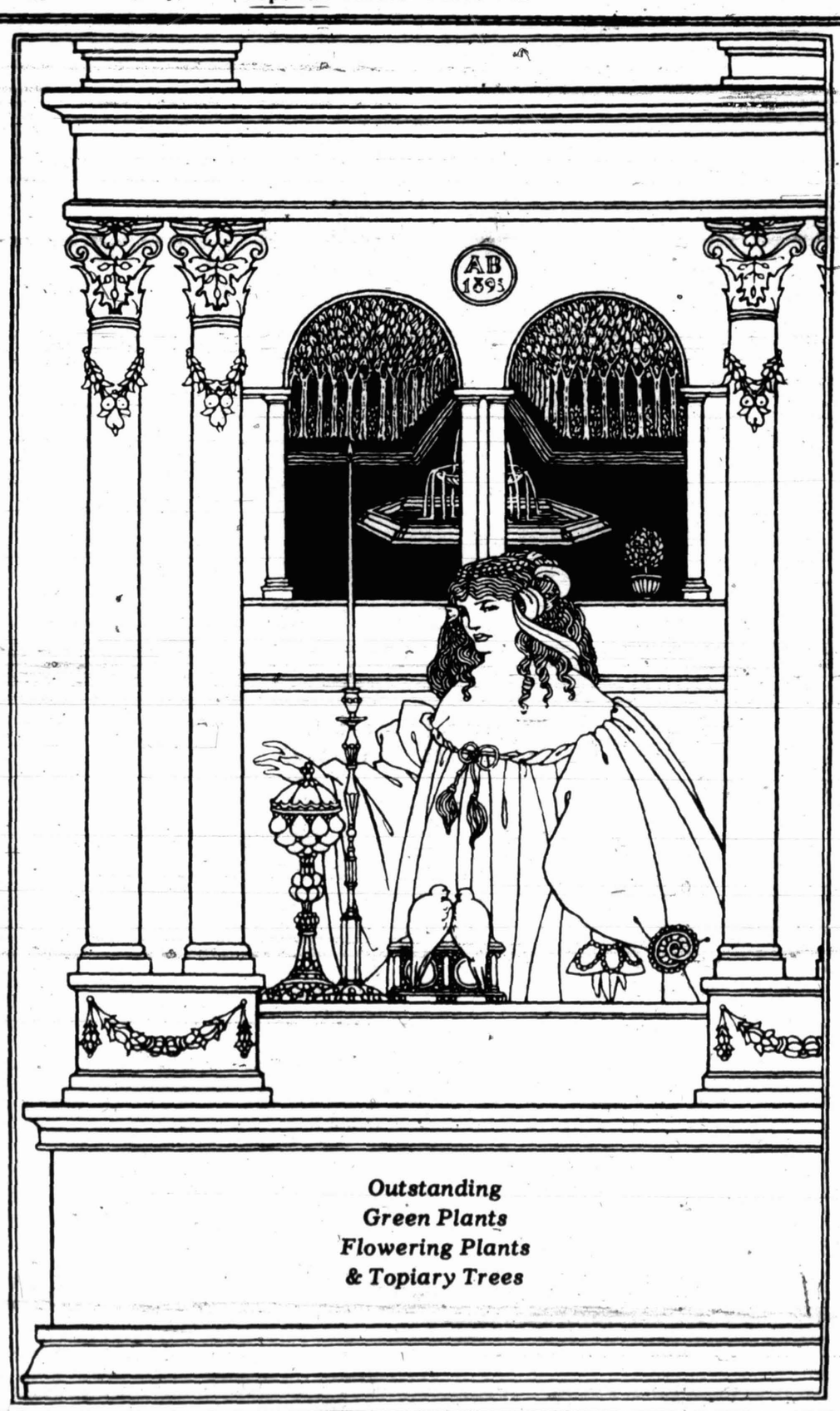
3. The purpose of relaxing the ordinance from 1,000 to 667 square feet apartments was to encourage additional apartment structures to continue maintaining our residential character. Apparently this objective is being achieved but at the cost of intensifying apartment construction and thus increasing population density.

4. Because of high construction costs, condominiums can be constructed at from ten to twenty or thirty percent cheaper than apartments which require 1,000 square feet per unit. We are speaking only of apartment dwelling in the commercial or business district.

5. What is the effect on those motel units which now are constructed to less than the 667 square feet per unit?

6. Is the introduction of condominiums within the commercial district going to raise requests of apartments in the residential district for conversion to condominiums?

The Carmel Planning Commission and the City Council had better give serious consideration before giving blanket permission to condominium developments which may leave Carmel without suitable rental facilities.



Outstanding
Green Plants
Flowering Plants
& Topiary Trees

. . . a place
Jay and Daisy
would love . . .

THE
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Monterey, California 93940
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including Sunday

The largest selection of
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in the Monterey Bay area

Antique Brass & Iron beds

Gallery VSR
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Carmel Valley Rd.
5 Miles E. of Hwy. 1
624-7269

Sierra Club supports people of Seaside

The Ventana Chapter of Sierra Club today announced plans to support the people of Seaside in their efforts to save Seaside's only beach from being covered by a large motel-restaurant complex.

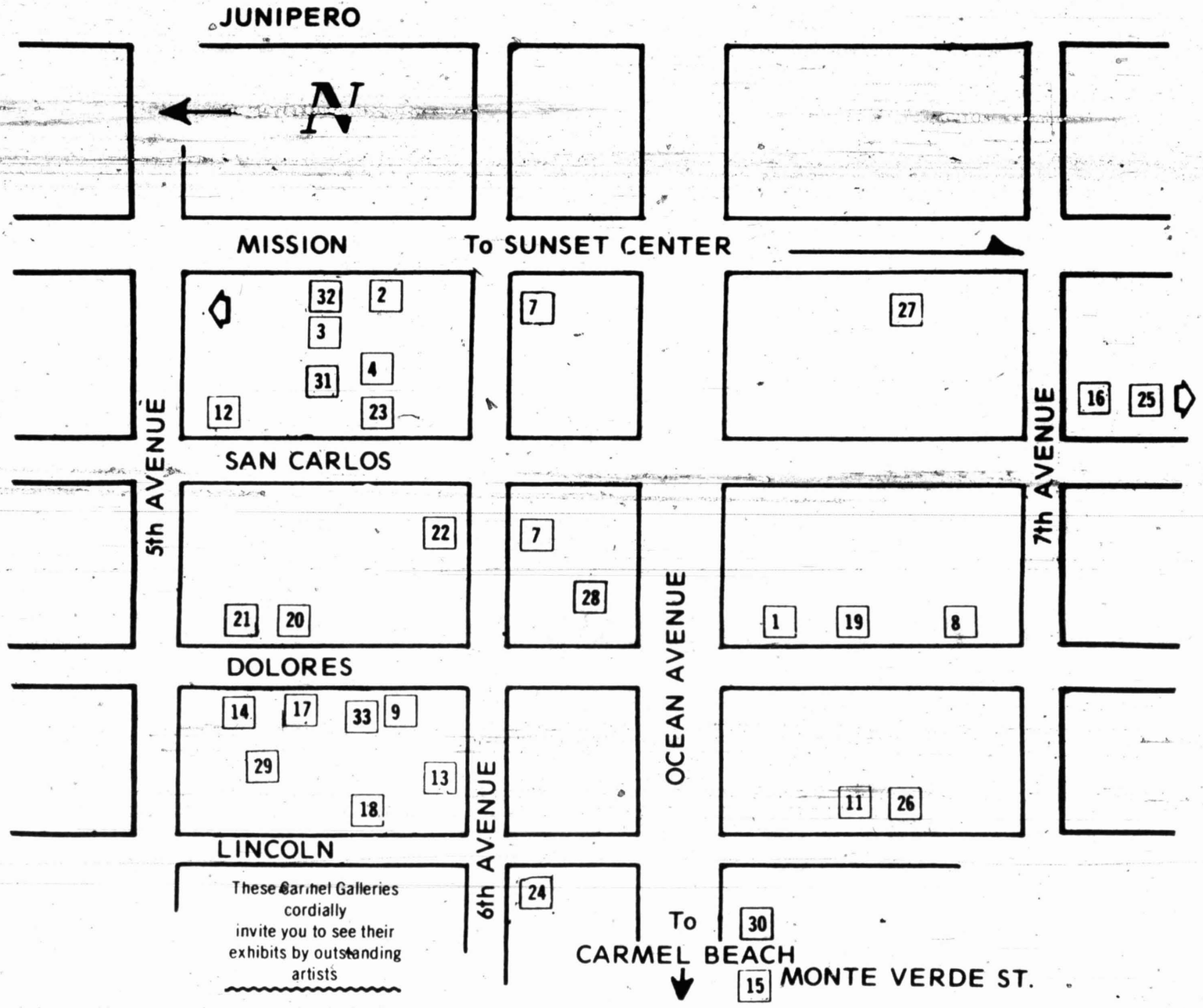
"We have seen enough of the Monterey Peninsula's beautiful beaches eaten up by hotels and apartments," the chapter's Executive Committee said. "We cannot permit our magnificient bay shoreline to disappear under tons of steel and concrete in the short-sighted, outmoded pattern which marks ocean frontage at Miami, Waikiki and most of Los Angeles County."

The Club called attention to the fact that Seaside's total beach frontage is only 475 feet and that the proposed development would cover nearly five acres, spreading over the entire beach. It would "leave only a people chute like the grudging passageways in Malibu which makes it possible for the public to reach the beach by walking between chainlink fences and concrete walls."

"Visible from the freeway as people enter Monterey even now, is a blemished large section of beach and dunes as a result of the mistaken decision, several years ago, to allow construction of a national chain motel and associated gas stations."

It added that the new development, if allowed, "would double this damage to the beach including asphalting the sand for a parking lot for 270 cars. But most importantly," it continued, "it would serve mainly out of town visitors and cut off citizens of Seaside from normal use of their own beach."

CARMEL ART GALLERIES



1 richard danskin GALLERIES

Featuring the realistic California Rural Scenes of richard danskin.
Open 10:30-5:30
Closed Monday and Tuesday
Dolores just South of Ocean
P.O. Box 3598, Carmel
624-0222

2 EMILE NORMAN GALLERY

Mission between 5th & 6th
10:00-5:00 daily
including Sundays
Telephone 624-1434
An ever-changing exhibit of the most recent work of this great artist is shown here exclusively.

3 DOOLEY GALLERY

San Carlos betw. 5th & 6th
Thru The Mall
11-5 Daily, 1-4 Sunday
624-9330
HELEN B. DOOLEY
Contemporary Painter
Enamels, woodcuts, etchings,
Early American paintings.

4 HAROLD SHELTON STUDIO GALLERY

The Peninsula's better Seascapes and Landscapes
Open 10-6 DAILY
San Carlos bet. 5th & 6th In The Mall
624-8880

5 THE VESTIBULE

625-1894
Featuring 19th Century California paintings by Keith, Grey, Boronda and others. Also contemporary Camera art, prints and notecards.

7 ZANTMAN ART GALLERIES

2 LOCATIONS:
6th Ave. near Mission St.
6th Ave. near San Carlos
Currently featuring a one man show of the work of Gerald Stinski
Also, group showing of American and European artists
Both Galleries are open daily 11 a.m. 5 p.m. Tel 624-8314

8 CASA DOLORES GALLERY

Dolores & 7th
Fine Paintings by Well-known Artists
Open 11-4-Phone 624-3438
P.O. Box 6255

9 JAMES PETER COSI GALLERY

Dolores bet. 5th & 6th
Hours: 11 to 5 p.m. Closed Sundays.
Phone: 624-2163. One door south of the Carmel Art Association.

11 and 22 GALERIE DE TOURS
(2 locations)
Ocean at Lincoln
6th & San Carlos

World-famed European and American artists including Hibel, Thompson, Charleston, Epko, Bouyssou, Spindler, Tamayo, Luks, Creo, Kollwitz, Morikawa, Armstrong, Jacus.
Hours 10:30 a.m.-5 p.m.

12 LUCIANO ANTIQUES

San Carlos & 5th

An exquisite collection of fine antique furniture, paintings and sculpture. One of the largest on the West coast with eleven showrooms. Direct shipments from Europe twice a month

13 ROSEMARY MINER'S GALLERY AMERICANA

Rosemary Miner, Bruce Glen, Ray Swanson, Andre Gisson, Larry Toschik, Jack Laycox, Andrew Kozak, Russ Shears, and another score of superb contemporary American artists. Visit our newly expanded gallery located at the corner of Lincoln St. and Sixth Avenue. Just north of the famous Pine Inn. Phone 624-5071. Open 7 days 11:00 to 5:00. Strollers note our exciting street level display for your strolling pleasure.

14 BEVIER GALLERY

Del Dono Ct., Upper Level
Dolores & 5th
Open 11-5 Daily
Realistic dry-brush watercolor paintings by Jack B. Bevier

15 GALERIE DE FRANCE

Fine oil paintings by French artists selected in France by Dina Marine. In Carmel since 1952 (same location). Ocean at Monte Verde, Tel. 624-4808. Open every day.

16 GALLERY MACK

SE corner of 7th & San Carlos featuring a wide selection of fine original graphics by internationally known artists--LeRoy Neiman, Norman Rockwell, Rufino Tamayo, Bill Voss and many others. Watercolors by W.R. Lewis and Ralph Yanez. Drawings by Dave Booth.
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Crispo-Frasconi exhibit continues

A combined exhibit of the woodcuts of Antonio Frasconi and Carmel Valley artist Dick Crispo is continuing at Carmel's Fireside Gallery through this month.

Antonio Frasconi, world renowned for his woodcuts, is a master in this technique, Frasconi is a rare case of an artist who has devoted himself exclusively to the woodcut. He set out from the first to capture the visual world and riches of his own fertile imagination through the medium of this one technique.

A recipient of the Guggenheim Award in 1945, he came to the United States from Montevideo Uruguay, to study with Japanese artist Yasuo Kumiyoshi at the Art Students League in New York.

Frasconi has received many awards since 1945, had more than 60 one-man Exhibitions in Latin America, the United States and Europe, and is represented in many major museums. His film "The Neighboring Shore," based on a hundred woodcuts made to accompany poems by Walt Whitman, won Frasconi the Grand Prix in the International Film Festival at Venice in 1960.

By selecting Frasconi as his country's sole representative for the Venice Biennale in 1968, Uruguay did honor to herself as well as to a distinguished son, for once again, he won the Grand Prix. He repeated the top award again in 1971, the Havana Biennale Award Grand Prix.

Frasconi's many facets of expression in woodcut covers the entire field of the chessboard of graphic design; advertisements and posters, record and magazine covers, Christmas cards and book jackets all bear his signature. The books he has illustrated include everything from the tiny 16-page booklet, to the monumental editions at a subscription price of 2,000 dollars.

Perhaps most important of all, Antonio Frasconi has succeeded in restoring the woodcut to that position of independence which it held in its first florescence in the 15th and 16th Centuries. Wood is his medium, and in turn, nothing can surpass the performance of the artists own hands, for Frasconi has developed handprinting (without benefit of a press) to perfection, almost to an art in itself. His sensitivity to woodgrain, ink, and paper, produces perfect prints, which not even the most intricate machine can match.

Dick Crispo is a vital, young artist, working primarily in the field of graphics in both black and white, mixed-media, including woodcuts, lithography, and drawings. Bold, ebullient, prolific, and satiric, Crispo is deeply influenced by the humor and child-like wonder of native folk art, examples of which clay figures, wooden toys, and so on, he has collected from 40 different cultures. This collection, recently donated to the Monterey Peninsula Museum of Art, will go on tour soon, financed by a Grant from the California Arts Commission.

Crispo works in all media with enthusiasm, humor, and an excitement that is communicated to the observer through a profusion of drawings, watercolors, oils etchings, lithographs, collages, woodblocks, and murals.

Bus service to Forest Theater

A bus service will be available to theatergoers attending "The Merchant of Venice" which is being presented at the outdoor Forest Theater, Mountain View and Santa Rita Street, every Thursday, Friday, and Saturday from July 18 to Aug. 24 at 8:30 p.m.

The service will be provided by the Carmel Motoring Co. with their updated Tour Bus, formerly a sightseeing bus in Yosemite Valey. The round trip price will be 75 cents per person.

The route will start no later than 7:45 p.m. from the Father Serra Statue, Carmel Woods; down Camino del Monte along San Carlos to Ocean, right on Ocean to the library; around the Pine Inn to Camino Real over to Santa Lucia; left on Santa Lucia to Junipero; left on Junipero to Mountain View; right on Mountain View to the theater.

Additional stops will be made along the way when the bus is flagged down. At the conclusion of the play, passengers will be returned to their homes (provided that they inform the driver of their destination). Further information may be obtained by telephoning 624-7734.

Hidden Valley Music

Hidden Valley Music Seminars opens its second summer session this week with the beginning of the 1974 Orchestra season, Aug. 4 at Sunset Center. Students from as far distant as Israel and representing several of the continental United States are gathering to study in the nationally acclaimed music program. Participants will be conducted by Dr. Michael Zearott.

Zearott, returning to Hidden Valley for his eighth summer was the 1969 winner of the Dmitri Metropoulos International Conducting Competition; was assistant to Rober Shaw at the Atlanta Symphony and was the Associate Conductor of the National Orchestra of Monte Carlo with Igor Markevich.

Reservations for the concert series may be made by telephoning the Music Seminars' office in Carmel Valley at 659-3115 or by contacting the Julia Marlowe Ticket Agency in Sunset Center.

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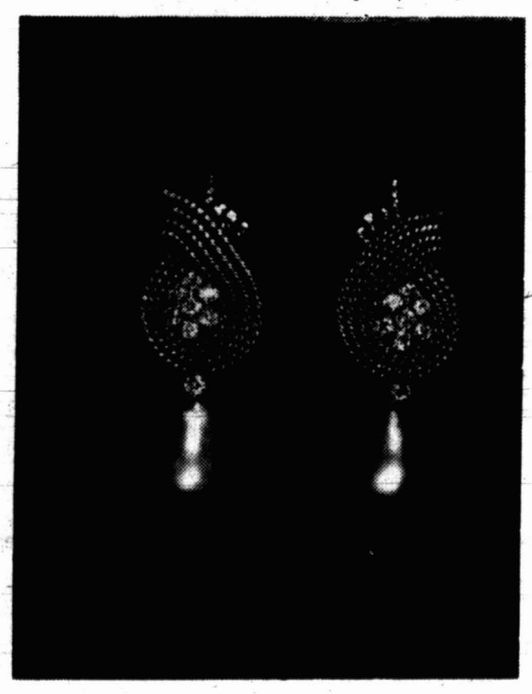

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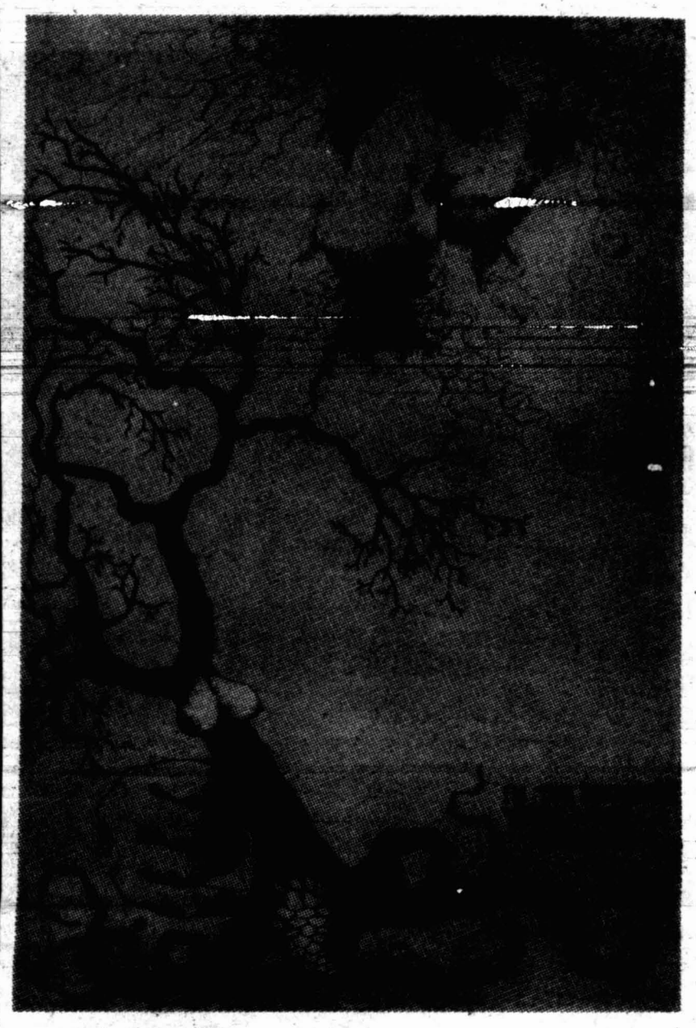

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Mime Troupe to Appear at Forest Theater

Sunday, August 4, brings the Jan Kessler Mime Troupe to Carmel's Forest Theater, Mt. View at Santa Rita. The performance is free and starts at 2 p.m. All are invited to attend.

As a result of his devotion to the art of mime, Jan Kessler has created out of a small group of his students The Jan Kessler Mime Troupe. The group has its home in a studio on Monterey's Cannery Row and most recently has been delighting audiences on the Monterey Peninsula and Big Sur area.

Master mime Jan Kessler has an unequalled background in the theatre with experience in dance, acting, design, and directing as both performer and teacher. Together with his wife and parner, Dora Kessler, who composes the music, Kessler has toured his pantomime show throughout, Europe, Mexico, and the United States. Mr. Kessler has also served on the faculties of several schools including the Dallas Theater Center, Boston University, Brandeis University, and the University of Mexico.

The **Boston Record American** says of Jan Kessler, "He has a fabulous face which is not really his but everyman's. His silence is golden." This is a first-time appearance for The Kessler Troupe at the Forest Theater.

Andrea Gurtin and David Ronslin in "Miss Muffet"

River Gurtin as "The Huckster"

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Out on a limb

By GREGORY D'AMBROSIO

The coming of the second brood of oak moths should be evident at this time so keep your eyes open for possible damage during the next few weeks. Reports from the Valley areas are that the oaks are heavily infested and many are being defoliated before any sprays can be applied. If you see evidence of heavy infestation, apply sevin oak moth spray immediately.

This coming winter we will be giving the Sunset Center a new face lift both front and back. In the parking lot off San Carlos, the entire front abutting the auditorium and running south to the building's end will be developed into large planters.

The California Native Plant Society had asked the city to do this last year but funds were not available. Now that we have sufficent monies and the help of these dedicated people, Sunset Center will certainly be improved by the addition of new, lush green growth, which will reduce the expanse of building lines now so evident.

The Mission Street side of Sunset will also benefit from a very necessary landscaping project, which should make the backside a pleasant area to enjoy. Hopefully these two undertakings will be completed by Christmas time of this year.

In the next few months Ocean Avenue between San Antonio and Monte Verde should take on a new look other than the beautiful green trees already growing in abundance there. The city gardeners have planted and seeded the area with colorful California poppy, African daisies and marguerites. Come late summer and fall, vast clusters of color should be a pleasing addition to the area.

The Forestry Commission has been receiving a rash of comments lately on the trees within the city. Not all are complaints, but those that are seem to be voiced as so much general knowledge. First on the list is that all the trees are being removed and none will be left to take their place. It has been suggested that the Forestry Commission stand fast and hard on any removal for any purpose.

Just a short comment – there are more trees being planted (six times as many per species than are removed) and more greenbelt areas opened than most people realize. There is no need to jump the gun.

Those developers who have to remove trees are being required to replace them with at least equal numbers and the same species. This applies to property such as Jack Miller's building on San Carlos and 8th, and the Clark and Santos building at San Carlos and 7th. The chairman of the forestry commission and myself are collecting a large number of "We'd like you to know's" about our forest for the next "Out on a Limb" article to clarify several misinterpretations of what is happening to our trees.

5000 Baby Steelhead Saved

On Sunday, July 14, The Carmel River Steelhead Association held its first major project, and attempt to rescue fingerling steelhead from the Carmel River before waterflow in the river is totally stopped because of increasing summer needs for water by Peninsula residents. Every year, when the water flow ceases, many thousand baby steelhead trout are stranded and left to die. The CRSA feels that an annual rescue operation is needed to capture and transport the fingerlings to a constant-flowing body of water. Therefore, 22 members of this relatively new organization, working with the Department of Fish and Game, used nets and buckets to rescue approximately 5000 baby steelhead from the river. These fish were then transplanted in Los Padres Reservoir, where they will grow and be ready to migrate to the ocean when water again flows in the river next fall.

This highly successful project is one of many planned efforts to be conducted by the CRSA in the near future, in their attempt to restore the steelhead fishery and natural habitat of the Carmel River and its watershed. Those interested in the organization should attend a monthly meeting, held on the first Monday of each month at Northern California Savings & Loan, Carmel at 7:30 p.m., or write CRSA, P.O. Box 1183, Monterey.

Spyglass selected for Trans-Mississippi

Del Monte Properties Co. announced Spyglass Hill Golf Club has been selected as the site of the 1976 Trans-Mississippi Amateur Golf Championship to be held July 12-18.

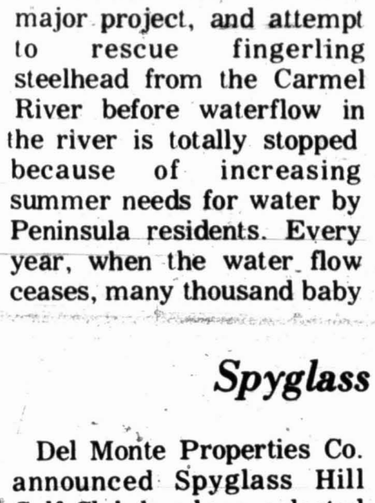
All proceeds from tournaments held by the Trans-Mississippi Association go towards the Trans-Mississippi scholarship fund to provide worthwhile students with scholarships in the field of agronomy at some eight universities in the United States.

In California, the University of California at Davis was awarded two scholarships as a result of the Trans-Mississippi tournament held at Spyglass Hill in 1971. The winner of that event, Allen Miller, has become a winner on the pro tour.

The 1974 tournament has just been concluded at Cedar Ridge Golf Club, Tulsa, Okla. with Tom Jones of Oklahoma State University defeating Mike Brannan of California in the finals. Mike was the 1973 California State Amateur and Open champion.

The 1975 Trans-Mississippi will be held at the Kansas City Golf Club, Kansas City, Mo. in July.

General chairman for the 1975 championship will be Trans-Mississippi Director Robert A. Roos, Jr., Hillsborough. Dr. Fran Whittaker of San Jose who is also a director of Trans-Mississippi, will serve as vice chairman.



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Marihart in cadetship

Cadet David Marihart, son of Mrs. Juanita Marihart of Pebble Beach, is learning the fundamentals of military leadership at Ft. Lewis, Wash. He is attending the advanced ROTC course which began June 14 and will end July 26.

Cadet Marihart, a student at the University of California, Davis, will be commissioned upon completion of the program.

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Bibliophile

"Poetry Shell," A Magazine of Verse for the Monterey Peninsula, Spring 1974. Jane Ramirez, Carmel, Editor. Cover design by Mary Pomeroy, Pen and ink drawings by Beth Garcia and Scott Bayless. (Allied Graphics, Monterey. 44 pages $1.50)

With drifting mists, twisted green cypresses, and gold sun on a blue and white sweep of tides, the Monterey Peninsula in itself, a volume of poetic rhythm.

Some of this poetry should be recorded, and this magazine, a non-profit venture produced twice a year by and for local poets, seeks to do just that, Judging by interest shown, it must be considered a success. The most recent edition, available in book-stores and other selected shops, is rapidly selling out, and older issues of other years are already becoming collectors' items.

Now in its third year and fifth issue, **Poetry Shell** presents nearly 100 poets. There is laughter and joy at the miracle of living in the current issue, and a little sparkling madness!

Teenage writers bring a new, young look at our funny, troublesome universe. Perhaps most important are the 47 poems by children, trying their first ride on that unbreakable winged horse named Pegasus.

More than $75 in prizes have been awarded in the categories of serious verse, light verse, and for the best teenage and juvenile submissions. For many of these poets, it is their first recognition in print. Another issue will be out in November-December, with prizes as before.

In a poem in this issue, Donald Marsh of Carmel, who is first prize winner in serious verse, feels himself transient and insignificant on Carmel Point: "...A bow-tie smile at an ocean so eternal, At a beach so implacably pounded patient." Second prize winner is Barbara Mills with her thoughtful and sensitive poems, "Epiphany," "Poet" and "Sea." Richard S. French has won third prize for his fine sonnets on unusual themes.

Among the serious poems, Joseph F. Cloonan describes the cheetah, the eagle, and life as predators; Marina Taurke slides "through the silence" in "Scuba-Tropics;" Beth Garcia finds "Magic in the Rain;" and Phyllis Heather Donohue composes a "Nocturne;" Howard C. Welch asks: "Have you even been down to Danang, Ka-bang!"

Kitty Bayless imagines she was a "Jonah Swallowed Whole;" Margaret A. Wisler calls her poem, "Mended Gunny Sack...Or...Curtain Around the Comfort Station;" and Keith A. Palmer has a "Song for Wendy."

For those who prefer laughter, there is the section of light verse, and Muriel Waite, first prize winner, has a little poem beginning, "When once my widow's tears have dried." Phyllis Heather Donohue, with "The Botanist" has been awarded second prize, and Mona Patrick in her third prize poem, gives advice "...In picking out your exorcist..." John Lock Garcia has the thought: "Knowing what I know today, I couldn't have known much yesterday."

The teenage verse section is remarkable for its candid clarity. Mark Brunst, 14, has a first prize poem about a Madonna-like woman with nicotined fingers who serves tea on a Sunday afternoon. Vyvyan Brunst, 14, second prize, writes about an attic: "In awful wonder a child creeps past rusted pipes where water seeps..." Kathy Cureton, 17, third prize, observes, as a mountain cat, where "Deer stand in marsh, chest high in rushes? Can you see them through the lupine brush?" Poems given honorable mentions were about a strangling "Alarm Clock," by Jennifer L. Francis, 17: "...eyes reflecting a gray colorless sky..." by Lori Crisan, 14; and love "...like a flame starving for oxygen..." by Lisa McCusker, 16.

In the juvenile section, for ages through 12, Jennifer Trahan, 9, is first prize winner with "A Party of Roses" and Miles Conway, 11, second prize winner, believes "If cats had wings and cows had claws...you'd never know your friends...' Mary Politzer, 11, third prize, states that "The sound of nature is freedom from all mankind."

Honorable mentions go to Kathy E. Milch, 9, who tells us,
"The earth is our mother
So we've got to treat her nicely..."
Wendy Slaughter, 7, apparently a seasoned equestrienne, who finds
"When I trot on a pony
It's kind of fun
to go bump bump..."
Carol Lloyd, 10, who soars
"Out and away
Away in the sky
Away where I think
About dreams..."
Sara Moore, 8, tells about a surprise:
"In our garden
We used a cut branch
to hold up our tomato plant
The plant died, but the branch took root...
Sometimes things surprise us
In a garden."
Finally, Susan Buckner, 9, also receives an Honorable Mention for her frightening creation, "The Awful Churn-a-dryan" that looks like a "clockwork crocodile."

Those who care about this area should be endlessly grateful to the capable editor, Jane Ramirez the fine artists, and others who worked without remuneration to turn out the **Poetry Shell.** It is giving encouragement to previously unrecognized talent, and pleasure to those who like to listen to the shouts and shispers of new poetic voices.

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Concours d'Elegance coming August 11

Judges for the 24th annual Pebble Beach Concours d'Elegance will be ready to take on their duties Sunday, Aug. 11 at Del Monte Lodge.

Heading the panel of honorary judges will be Strother MacMinn, instructor of transportation design at the Art Center College of Design in Southern California. This will be his 11th year of participation at Pebble Beach. He is currently developing new industry liaison projects at the Art Center College with Garrett. AiRearch (gas turbine prototype) and Sundberg-Ferrar (public transportation).

Assisting MacMinn in the most elegant car selection will be: car designer, Howard "Dutch" Darrin; photographer Ansel Adams; architect-designer, Will Shaw; former Indianapolis winner, Peter DePaolo; Charles Clegg, associate of the late Lucius Beebe; and Charles Chayne, retired vice president of the engineering staff for General Motors.

There will be an exciting, new method of selection for Most Elegant of Show reminiscent of Concours at Paris, Biarritz, Nice and Cannes. Each candidate for elegance will be driven onto the ramp and presented to the judges. This will give spectators an opportunity to see these beautiful cars in motion.

While the honorary judges are looking for elegance, Jules Heumann and Lorin Tryon (co-chairmen of the Concours operating committee) have enlisted a formidable panel of chief class judges who will have the difficult task of examining all cars according to specific car club rules.

Antiques and Vintage: Roger Ellis, Reno; American Classics: Jack Passey, Jr., Freedom; Duesenberg: John P. Young, M.D., Lemoore; European Classic: Phil Hill, Santa Monica; European Sports and Racing: Dean Batchelor, Laguna Beach; Ferrari: Hans Tanner, Los Angeles; Rolls-Royce and Bentley: William Geraghty, San Francisco.

There will be 125 automobiles on display including: 1913 De Dion Bouton, 1933 Rolls-Royce, 1914 Oldsmobile Touring, 1933 Marmon, 1927 Bugatti Royale, 1926 Bugatti Type 30, 1933 Hispano Suiza Coupe and a 1910 Buick Toy Tonneau.

James C. Glaser, chairman of the Monterey Peninsula United Fund committee sponsoring the 1974 Pebble Beach Concours d'Elegance, today expressed his gratitude to the many volunteers who have worked during the past three months in preparation for Sunday, August 11, the date of this annual classic car exhibit.

In particular, Glaser singled out the members of the United Fund concours committee: Ralph Saylor for decorations; Hank Lane, ticket chairman; Coldy Whitman for the poster and ticket design; Skip Murry, poster distribution; Gen. Roy Lassetter for preparation of Club d' Elegance; Mrs. Toni Lane, lunch co-ordinator; Treasurer Dick Murnighan; and Doug Forzani, shuttle service chairman.

This 24th annual Concours, known as the most prestigious event of its kind in the United States, will play host to 125 authentically restored pre-World War II automobiles, competing for trophies and the acknowledgement of spectators.

The Monterey Peninsula United Fund will benefit from all proceeds of the event, an amount which will be included in its 1974 fund drive contributions.

Glaser also stated that Club d' Elegance sponsor passes are still available. This $50 pass entitles the sponsor to a reserved seat at Club XIX, a concours pass, and a gourmet luncheon. All inquiries and reservations for the Club d' Elegance should be directed to Glaser at 373-1361.

Spectator tickets are now on sale at all offices of Monterey Savings & Loan, at $3.00 per person.

Classic car enthusiasts should also plan to attend the 1st Annual Monterey Historic Car Races on Saturday, August 10. This meeting will feature pre and post-war autos that raced on circuits throughout the United States and Europe prior to 1967. Laguna Seca Raceway will be the site of this most-memorable step back into the history of sports and grand prix car racing.

Hebert takes workshop

Alan C. Hebert, son of Mr. and Mrs. Frank C. Hebert of Carmel, recently participated in the Naval Academy Engineering Science Seminar and Workshop held at Annapolis, Md. Hebert was one of 500 of the nation's top high school students with demonstrated aptitudes for engineering or science who attended the five-day workshop.

More than 3,000 young men between 15 and 17 years old from across the country competed for invitations to attend the workshop. Final selection was based on a student's performance in the Scholastic Aptitude Test and the National Merit Scholarship Qualifying Test.

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Mail registration in progress at MPC

Convenient mail registration for more than 315 evening, weekend, off-campus and television classes in Monterey Peninsula College's fall 1974 semester program is now in progress.

The deadline for mail registration applications is Aug. 14. After that date, registration for evening classes will be held on campus Sept. 4 and 5 from 6:30 p.m. to 9 p.m. in the MPC Gymnasium. Classes start Sept. 10.

Late registration for evening classes will be held through the second class meeting in conjunction with the instructor and the registration desk which is located in the Student Services Building.

Class enrollments in the MPC Evening Division have jumped an average of 34 per cent in the last two semesters and were up 15 per cent this summer, siad Keith Merrill, dean of community education, whose office is in charge of both evening and summer programs.

An 8 per cent growth in evening enrollments has been projected for the upcoming fall semester, said Merill and this is in light of a substantial increase in the number of classes being offered.

New this year will be reduced registration fees for California residents. The $13 Adult Fee which had been charged for the last several years has been elminated. Students registering for classes scheduled at the college campus will be charged a $5 building use fee. Students taking classes at one of the many community locations will pay no fees. It should be noted that a few of the courses being offered have laboratory or breakage fees and these are in addition to any registration fees.

Non-California residents will be charged a tuition fee of $28 per unit of credit. This fee is in addition to the $5 building use fee charged for on-campus classes.

The 315 classes being offered this fall in the evening include courses from all of the fields in the liberal arts and sciences and the technical-vocational fields which are offered in the regular day program.

MPC has been able to take greater steps this year in expanding its offerings to make education more accessible to community members. The evening program has grown by 65 courses since last spring and much of this growth has been in the MPC Weekend College on Friday nights and Saturday mornings when some classes have scheduled.

The MPC Off-Campus program has tripled since the Spring 1974 semester to offer 37 classes in the communities of Monterey, Seaside, Pacific Grove, Carmel, Carmel Valley, Marina, and Big Sur.

The College by Television program is entering its second year with two classes being offered through home television for college credit, and Gentrain, a series of humanities mini-courses, will make its debut after three years of development.

For more information call the MPC registration desk at 375-9821, ext. 217.

YWCA Continues Summer Program

YWCA of the Monterey Peninsula is continuing with its ongoing summer program. Four classes which are still accepting students are:

Bellydancing: begins August 1. Lee Taiz is the instructor form Santa Cruz. Beginning class is held at 7 to 8:30 p.m., then the advanced class goes until 9:30 p.m. Class meets Thursday nights at the Pacific Grove Art Center. Advanced registration is required. Call YWCA 649-0834 for more information. Class fee -- $15 members; $17.50 non-members.

Hatha Yoga: with Jan Ritter is being held at the San Diego Federal Savings and Loan in Monterey. Class meets on Mondays from 5:15 to 7:15 p.m. Fee is $10 members; $12.50 non-members. Call YWCA for more information at 649-0834.

Pre-School Recreation Program: begins a new 6 week session on September 2. Meets Monday, Wednesday and Friday mornings from 9 a.m. to 12 noon. Kathy Velarde is the instructor. Children must be 3-5 and toilet trained. Advanced registration required.

[redacted]

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Symphony No. 6
"Pathetique" -- Tchaikovsky

November 17, 18 and 19
Fingal's Cave, Overture
-- Mendelssohn
Violin Concerto, A minor --Dvorak
KATHLEEN LENSKI, Violin
Variations and Fugue on
a Theme of Mozart -- Reger

January 26, 27, and 28
Don Giovanni, Overture
-- Mozart
Piano Concerto No. 2
B flat Major -- Brahms
ANTHONY di BONAVENTURA, Piano
La Giara, Suite -- Casella
Estancia -- Ginastera

March 2, 3, and 4
Amphitryon, Suite for Strings
-- Purcell
Concerto in E flat Major
-- K.P. E. Bach
Concertino de Camera -- Ibert
HARVEY PITTEL, Saxophone
Petrouchka -- Stravinsky

April 6, 7, and 8
Ruslan and Ludmilla, Overture
-- Glinka
Piano Concerto No. 3, D Minor
-- Rachmaninoff
TONG IL HAN, Piano
Symphony No. 5, C Minor
-- Beethoven

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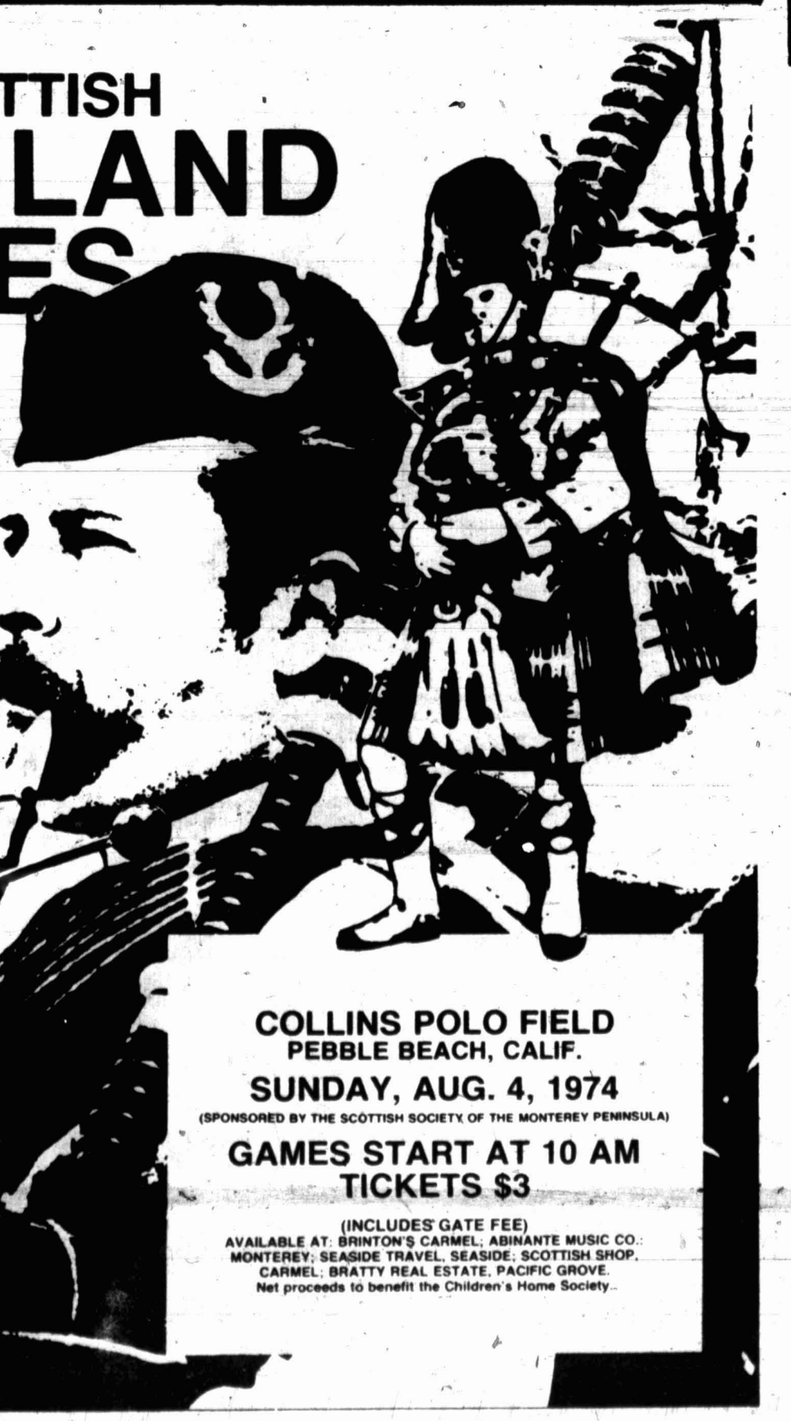

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THE MUSIC CORNER

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An Excellent Harpsichord Recital

A recital by Bess Karp, the fine harpsichordist of the Bach Festival on Tuesday morning, July 23, programmed works by J. S. Bach, Domenico Scarlatti, F. J. Haydn, and some Early English keyboard composers.

The first number on the program, The J. S. Bach Prelude and Fugue in G major, BWV 884, from Book II of the Well Tempered Clavier, is a two-part prelude presenting a non-stop sixteenth note melody at a rapid tempo as it migrates between the soprano and the bass. The concise, brilliant three-voice fugue that follows has a long, driving sixteenth note subject of broken chords. It appears three times after the exposition but does not lend itself to intricate counterpoint. A pedal point with trills and a three-octave run achieves a climax before the close. Bess Karp played the prelude with excellent definition and lovely and colorful tonal phrasing. Dynamics were beautifully expressed. The runs and trills were fine and the fugue following came through with brio, charm, and sensitivity.

Her next group was keyboard music of the Early English composers of the late seventeenth century. The "Nightingale," by that perennial composer, Anonymous, and the Ground in C minor by Henry Purcell, and the William Byrd "Earl of Salibury's Pavanne and Gaillard" were the three pieces performed in this grouping. She played all these rather short works with evident affection and with a fine orientation. The Purcell Ground was most interesting, as it exhibited an unusual sound quality, obtained by depressing the pedal and holding it in that position for a period of time. The William Byrd work is one of the happiest inspirations of this composer. Ther are only two strains to each part, a most unusual abbreviation: and the repeats are not varied. The link between them is a close one, but more of mood, than of thematic material.

It was exhibited by Bess Karp with a wonderful coloristic tonality, in which her feeling for it, as well as her technical bravura was most pronounced. The J. S. Bach Italian Concerto was published in 1735 as the Second Part of the Klavieruebung. For it, Bach had in mind a two-manual harpsichord and the contrasting terraces of dynamics which characterize the music must be appropriately emphasized. It is in three movements, and it is intended to represent a clavier arrangement of an imagined orchestral work. Bach's close study of Vivaldi is often reflected in this predominantly extrovert work, though the main theme of the brilliant first movement has its origins in a sinfonia by Muffat in 1695.

Two main ideas dominate the first movement; the second, by its very intimacy, serving not only to provide a more lyrical contrast, but also to emphasize the sheer grandeur of the first theme. The second movement is in triple time, and in the D minor key. There is here a long arioso inflected against a bass line, which Bach projects in two dimensions, so that the whole movement has much of the texture to be found in his Trio Sonatas. The finale returns to the key of F, and takes the form of a moto perpetuo. Once again, there are two main ideas, the first, forceful and declaratory, and the second, quieter, yet full of inner energy.

Bess Karp performed the Allegro in a lovely, rhythmic style with brilliancy, and with excellent harmonic delineation. With phrasing, shading and arpeggi in exact evidence, the nuances were perfectly evaluated. The heavenly Andante was perfectly exposed with melodic distinction, and in a most receptive, and communicative manner. In addition, her apparent inner serenity showed up the lyric line with validity and with mobility of interpretation. In the Presto finale, the rhythmic and harmonic flavor, increasing in its momentum, was played with vibrancy and erudition, with the final assertion coming through with power and authority.

Three Domenico Scarlatti Sonatas for this instrument followed: namely, in A major, Longo 132; in C major, L. 104; and in E major, L. 237. The form of all three sonatas is binary, the second half of each having a developmental nature, but lacking the essential "recapitulation" that forms an essential part of the classic sonata. Of especial interest was the C major Sonata, which is a real showpiece, performed very often on both harpsichord and piano. Bess Karp played all these three short works in a lilting manner, with dexterity, agility, coloristic resources, and with an incise attack on this dazzling music.

The F. J. Haydn Sonata in F major, Hob. XVI:23, starts in Haydn's most jaunty style. This is a real virtuoso piece, with brilliant passage-work and exciting coloristic touches. Equally brilliant is the Presto finale. The two outer movements surround an Adagio and Adagio is a great, perfectly-formed night piece, in two equal parts, singing a song of breath-taking sweetness. It looks with a gaze, wide-eyed and steady, into the nineteenth century, where later composers never moved the listener with much more such art.

Although most frequently performed on the pianoforte nowadays, it has validity for playing on the harpsichord, as that was the instrument on which it was performed frequently in Haydn's time. Bess Karp played the opening Allegro moderato in a joyous, rollicking manner with fine tonal values and excellent intonation. The exquisite Adagio was conceived in a conceptual delicacy, exposing its wonderful melodic line, with the nuances clearly evaluated. The Presto finale was correlative and forthright in its exposition by lovely tempi and lovely passages. It was altogether a charming and beautiful presentation of harpsichord playing at its best by a gracious and accomplished artist.

A NOTEWORTHY ORGAN RECITAL

Kenneth Ahrens gave an organ recital Tuesday afternoon, July 23, at the Bethlehem Lutheran Church in Monterey using the Baroque organ of this Church. His program was a very interesting one, encompassing in a chronological sequence the works of Johann Pachelbel, Dietrich Buxtehude, and Johann Sebastian Bach.

The group of pieces by Pachelbel consisted of the Prelude in D minor, Variations on the Chorale "Was Gott tut, das ist wohlgetan" (What God does, is well done), and the Ciacona in D minor.

Pachelbel's importance in the history of music is due to the fact that he was one of the spiritual progenitors of J. S. Bach. His especial line of composition was in the highly elaborate varying of chorales. With the excellent acoustical resonance of this edifice, Kenneth Ahrens performed the Prelude with a good chordal exposition and with a lively pedal point in the bass line. The whole conception rang out like a clarion call and finished in a climactic powerful singing tonality. The Variations on the Chorale "Was Gott tut, das ist wohlgetan" began with an energeticstatement of the theme, with the variations magnificently exploited by Mr. Ahrens, with all the elemental technical virtuosity inherent in the writing. Nuances denoting different variations were performed with a keen sense of awareness of the polyphonic content of this chorale, as well as exhibiting the fine coloristic and dynamic flow in a powerful assertion. The Ciacona in D minor opens in the deep register of the organ tonality, foreshadowing the Bachian style of organ composition. It was presented as a structural viable piece with an intensive coordination. Next, Mr. Ahrens three Chorale Preludes of Dietrich Buxtehude "Ich ruf zu dir, Herr Jesus Christ" (I call to Thee, Lord Jesus Christ); Ach Herr, mir, armer Suender" (O Lord, me, poor sinner); and "Wie schoen leuchtet der Morgenstern" (How lovely shines the Morning Star).

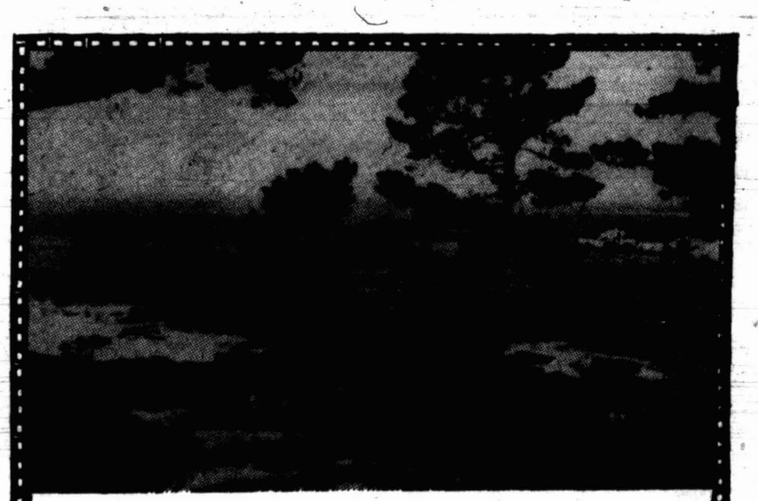
In addition to the influence that Buxtehude exerted on J. S. Bach, he belongs in the top ranks of composers of classical organ music. His style, which carefully shuns pomposity, is remarkably compact, and gives to each section of a piece the character of spontaneous melody.

Kenneth Ahrens played these three choral preludes beautifully, in an individualized conception, with rich chromatic variations, and in a characteristic language which was revealing in its harmonic consonance. A beautiful use of the legato line further embellished the classical assertion of his playing. In the third chorale, where Bach used the same theme for his Cantata No. 1, Mr. Ahrens stylistic melodic line and his exquisite simplicity of exposition was most fortuitous.

The Buxtehude Prelude, Fugue and Ciacona in C major presents a basic affirmation, which was performed in the chromatic content with a joyous definition. The tender sadness, the majestic grandeur, and the musical imagination were all exhibited by the organist in his usual affirmative and compelling manner. Its reverberant nature was portrayed within the framework of its totality--a well-organized piece of organ writing in a powerful climactic ending.

Three pieces by J. S. Bach were played. The Prelude and Fugue in G minor, BWV 535; The Prelude and Fugue in C minor, BWV 546; and the Choral Prelude "Schmuecket dich, o liebe Seele" (Adorn Thyself, o beloved Soul), BWV 654. The Prelude and Fugue in G minor aspires, with its wood-carved theme, to greater form. The theme of the fugue, at the beginning of the prelude, as if by accident in the pedal, loses itself again, however, in single-voiced passages which descend chromatically in sequences of chords of the dinimished seventh, from where they swell up majestically leading to the grandiose finale of the Prelude, the finale also being reached later by a different path by the Fugue. Mr. Ahrens performed this work with expansiveness and with a rhythmic implication. The powerful assertiveness of the fugue was delivered with brio and with a conviction of complete mastery in its contrapuntal character.

The Prelude and Fugue in C minor has a superbly splendid and monumental prelude, with which the fugue does not rank as an equal. The prelude opens in double chorus on a full organ, with heavy alternating chords, which are countered in the subsidiary phrase by a triplet motion. The fugue, with its expressive theme, is in five parts. It develops with the addition of a quaver theme, to a double fugue and soars up to the finale in the magnitude of the prelude, Noteworthy, and



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More Music Corner...

continued from page 15

indeed irreconcilable with the fugal style, is the homophonous interlude before the final operative pedal. Mr. Ahrens performed this work with a powerful, rhapsodic intention, and with a gusto in tones that pealed forth charismatically in the edifice. In taking all the repeats, he gave it an erudite, as well as an exciting projection. The Bachian expedients of chromaticism, contrapuntalism, ornamentation, and embellishments were all here, and very beautifully brought out.

The J. S. Bach: Chorale Prelude "Schmuecket dich, o liebe Seele" has a delicate melancholy which became famous through Schumann's "Around the canto fermo hung garlands of golden leaves and such a bliss was poured into it that you 'Mendelssohn) once confessed to me that if life had robbed you of all hope and faith, this one choral would renew it all". The six lines of the choral are separated by Interludes. Mr. Ahrens stated the theme in the bass, and carrying the melody in the soprano, he pointed up very competently the serenity and calm, in a lyric implication of sentiment. It sang, under his fingers, in a luminous and variegated tonality.

This was a very fine organ recital, outside of its magnificient performance, but also because it traced Bach's mastery of this idiom, as the historical and inevitable previous work of Pachelbel and Buxtehude.

A SECOND VIOLIN SONATA RECITAL

Wednesday morning, July 24, a second sonata recital for violin and harpsichord took place, involving Lukas David, violin, and Bess Karp, harpsichord. The program was a varied on, consisting of the G.B. Viotti: Sonata No. 6 in C minor, and the G. Tartini: Sonata in G minor ("devil's Trill" O for violin and harpsichord, both; and the J.S. Bach: Sonata No. 1 in G minor for Solo Violin, BWV 1001.

Giovanni Battista Viotti was indubitably not only the greatest classical player of his day, but the founder and originator of the modern symbol of violin playing. Pugnani, his teacher, instilled into him the traditions of the grand Italian School founded by Corelli, but the classic style was inbred in Viotti. He played with a simple dignity and in such an inspiring manner that commanded instant attention. Viotti's compositions, if they lack striking originality, are filled with the dignity of fine ideals, and he was one of the first to compose violin concerti and sonatas that drew fully upon all the resources of the violin, as well as upon the accompaniment. In the manner of his vibrant playing, he thus anticipated and was the precursor to Paganini.

Mr. Lukas David played the first movement with a characteristic vibrato, employing finely-conceived trills and runs. It was the type of facile, virtuoso playing that exhibited technical virtuosity, but also reinforced the previous impression that he was emotionally withdrawn and uncommunicative. In the second movement, his stylistic, digressive manner exposed good dexterity and his tonality had some warmth. In the third movement, he took the double stops in an arresting manner. His tempi, however, were hurried, vitiating the musical contours, and, at times, making his tone sharp and unreconcilable. Bess Karp at the harpsichord played in a most irresistible manner with perfect balance.

The Tartini Sonata in G minor ("Devil's Trill") is one of those works that gives a violinist a field day. Whether or not this work was the product of a dream in which the Devil fiddled (double stops and all) an even more beautiful work than Tartini was able to recall upon awakening--the tale was told to the French astronomer Joseph Jerome Lalande by the composer himself--it has given nearly ten generations of violinists the devil's own time of it. Not alone in the testing trills from which it derives its name, but in its demands for the purest cantabile tones, it challenges that steadiness of hand to which Tartini himself gave so much study. Like virtually all of his sonatas, it begins with a slow movement in a two-part form, with each section marked for repetition. "Differential tones", as explained by Helmholtz, in which the brass must vibrate sympathetically with the thirds and the sixths, in order for them to be in tune, are expected here. The sparkling Allegro uses the trill less as an embellishment than as a dynamic accent in a musical pattern, both varied and ingenious. This pattern is preserved in the intricate finale, which alternates three brief slow sections with a daemonical allegro pattern. The abundance of imitations in the violin part, by double and triple stopping, suggest that Tartini meant the soloist to be very nearly self-sufficient. In this sonata, Mr. David had a much better orientation than in the Viotti. Though still reserved, nevertheless, by his violinistic coloration, and his acquisitive tonal brightness and richness, he exhibited qualities that had impressive musical values. In the slow grave movement, he showed a tonal sonority and suaveness not seen before. In the final allegro, which is a murderous test of any violinist's competence, he exhibited plenty of bravura, expecially in those passages where the harpsichord remains silent. This work [illegible] through [illegible] than any that this reviewer had heard him playing previously, either in this, or in the first recital. Bess Karp collaborated in excellent rapport, and with an inherent sense of expert accompaniment.

The J. S. Bach Sonata No. 1 in G minor for Solo Violin, presents, after a vigorous and zestful fugue, a tender slow movement in B flat major titled "siciliano". This term applies to a dance with dotted rhythms which originated in Sicilyand enjoyed great popularity in the eighteenth century for the depiction of idyllic and rural scenes such as the Nativity. A sparkling perpetuum-mobile presto concludes this powerful work.

In the opening Adagio, Lukas David attempted to give it a validity with grace and charm, and almost succeeded, but not quite. In the Fuga, he advanced his musical interpretation to only a degree of relativity to the thematic content. In the lovely siciliano, he was terse and unyielding in his musical commitment, and there was a certain amount of harshness and stridency in the playing. The Presto finale showed him, at certain moments, in a characteristic display of tonal values, but, again, the musical ones did not evolve. As in the first sonata recital a week ago, Mr. Lukas David, in this second recital, showed unquestioned technical virtuosity, but he was most disappointing by his cold stage presence as well as his unbending emotional pattern.

A CONSUMMATE CHAMBER MUSIC PROGRAM

On Thursday morning, July 25, a Chamber Music Concert, involving a number of performers from the Bach Festival, took place, in which works by Mozart, J. C. Bach, Marin Marais, Orlando Gibbons, were programmed.

The first number on the program was the Mozart Divertimento No. 14 in B flat major, K.270, for two oboes (Raymond Duste and Jean Stevens; two bassoons (Morgan Griffin and Susan Willuoghby; and two horns (S. Earl Saxton and John Clifford Burton).

This divertimento is not music for art's sake, written through some divine inspiration. It is strictly craft music, fabricated for a particular purpose, performed on order for the edification and entertainment of the beholder. And so, this strictly conventional small work, the product of a craftsman incredibly skilled in his art, is in essence a perfect art work--for it combines complete ease and freedom within the set conventions with a degree of expression and meaningful content that is altogether astonishing. The fact that this divertimento omitted clarinets, indicates that it was composed for Salzburg, since, until his later years, Mozart did not have [illegible] it.

The opening Allegro molto, with its bold four-note opening phrase dominating throughout, is the most complex movement. The exposition section is repeated and so is the extended development and recapitulation. This is outdoor music, to be sure, but more the fox-and-hound variety than the dining kind. The Andantino, with its lovely melody and delicate counterpoint, is a true pastorale. The Menuetto is a strikingly rich one, and the Presto finale, with its bounding four-measure phrases, seem very much a chase over fence and bush.

The instrumental ensemble of the six wind players in this performance played this work with an accentual implication on the musical values involved. The balance between the three choirs was perfect: intonation was excellent; and the rhythmic and harmonic elements were all-pervasive.The pomposity of the march rhythms that introduce this work

Continued on page 30

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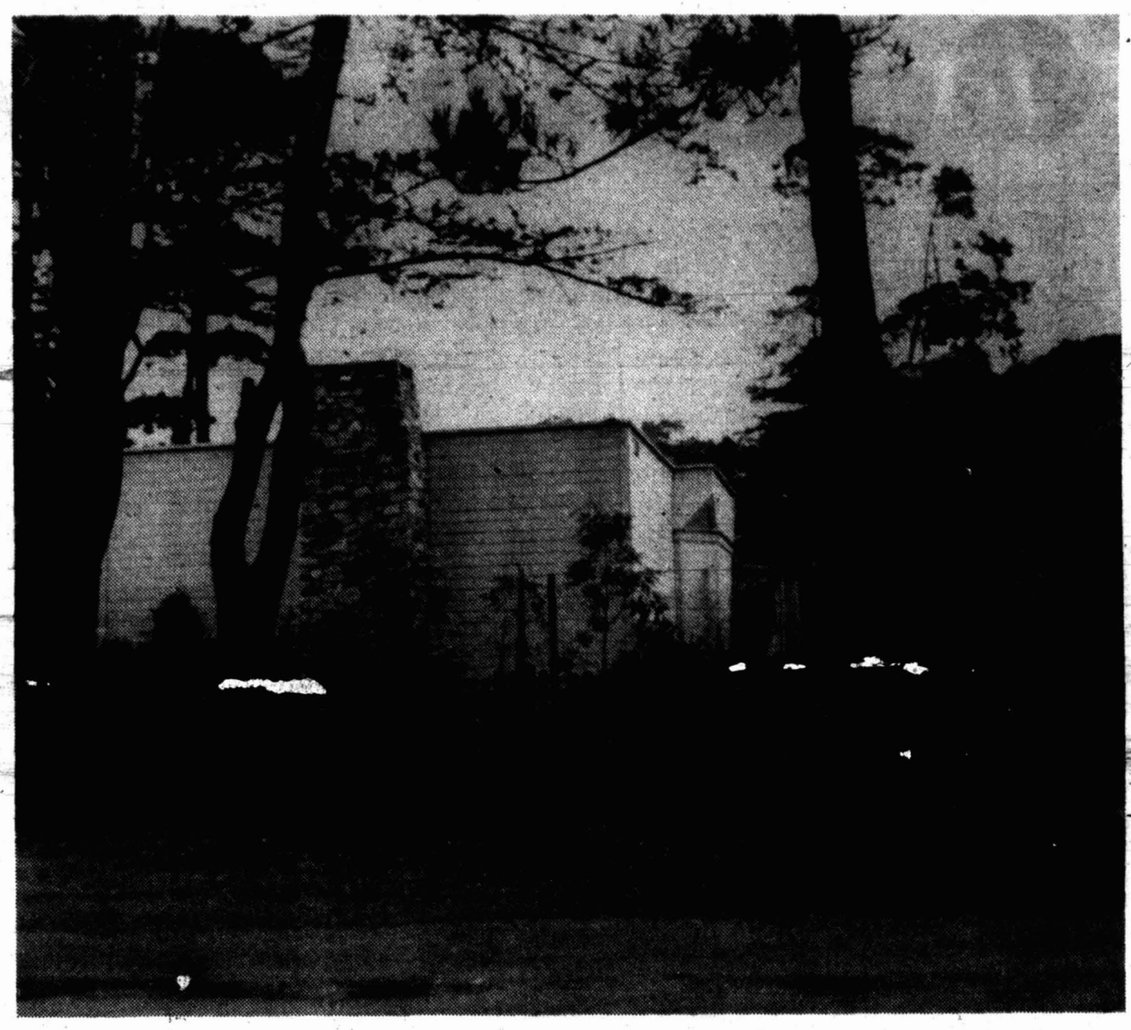

(EDITOR'S NOTE: This is the second installment of a two-part series dealing with the history and present status of the Cherry Foundation of Carmel. The story of the foundation is intertwined with the history of Carmel, and relevant to the Carmel of today. The first installment told of the life of Carl and Jeanne Cherry two early Carmel residents. After Carl Cherry's invention of an expandable rivet, the Cherrys became quite wealthy and a Foun-

By TRICIA GORMAN

THE BUILDINGS on the grounds of the Cherry Foundation grew. In the lovely landscaped garden created by Georg Hoy, a pavillion for meditation was constructed. The meditation building was designed by Paffard Keating Clay, a protege of Frank Lloyd Wright.

"It was beautifully built," one person said. "The light was so beautiful that you could sit there and dream for hours." Often Jeanne Cherry's intriguing paintings would be taken out into the pavillion for concentrated study.

"It was a lovely redwood hall," another friend recalls. "We used to go there often. It was a place which invited meditation. Every morning many of us would go up there quietly and meditate."

Also built was a studio, and a lecture hall known as "Carl Cherry Hall." Lecturers were brought in to talk on subjects such as art and metaphysics, men such as Stanford professor Spiegelberg of the Asian Department, Alan Watts in a series of lectures and seminars on Eastern thought and religion, and Gerald Heard. The latter was sponsored by the Foundation, but spoke at the Carmel Woman's Club, as did Dr. Alfred C. Kinsey in August of 1955.

A coterie of intellectuals, musicians, painters, poets, actors -- artists of all kinds -- began to form around the Cherry Foundation. It was a focal point of culture for many people in Carmel.

At the center of all attention was Jeanne. She was a woman with blonde-reddish hair; an amazingly young, fresh-looking skin, and sparkling blue eyes. She was short and overweight and she wore long flowing dresses which began at her neck and stopped only short of the floor. She seemed almost like a tent, many have said. On top of her head she often wore a peaked Chinese hat. "She was Mrs. Budda," one friend said.

"She didn't wear clothes like other people," another friend indicated. "I can see her now, dressed as an American Indian and wearing a beaded headband, driving around in her Tin Lizzy. That was long ago, though, before Carl died."

"And yet she did not seem so enormous in size," another person remarked. "She would sit in the gallery while people looked at her paintings and she seemed quite small."

Jeanne's paintings were known and loved by many. People as far away as England would come and request to see them. They were especially popular during the Bach Festival, since many musicians found a musical element to them. (Mrs. Cherry was, of course, herself a pianist.)

Jeanne began painting very late in life. One who helped teach her to paint was Mrs. Louis Mayer, Dora Mayer, but the style she developed was all her own. She would paint on anything -- from the plastic covering of the table top to window blinds. One friend has a painting by Jeanne up on her wall done on a cookie tin.

"She started as a complete novice in middle life," one friend said. "She worked faithfully day after day. She gave her whole self."

"She grew from a beginner's stage right up to a certain time when she broke into something new, something really fine." Jeanne told a friend of hers that painting pleased her more than anything she had done.

"The painings grew more and more interesting," the friend related, " and they were noticed by others who were art critics. She grew into a mature painter worth noticing." The friend described her style as a fluid, oil style, " a new style."

She represented stories of creation, landscapes which could be described as landscapes of the mind. She peopled her canvases with hooded figures, often represented by no more than a fluid brush stroke, reminding one of the simple style of some Oriental artists.

"Her paintings were imaginative. They didn't tell so much as they suggested. They left something for the viewer to do. They had a sense of mystery about them."

"I'm just a paintbrush for God," Jeanne is quoted as having once said.

THREE OF HER friends claim she painted from some unconscious realm within her, yet another friend claims emphatically that she was not a psychic or a mystic and should not be thought of as such. Yet another claims the paintings had a fantastic psychological effect.

"They would suggest to others moments when the unconscious spoke to them," the person indicated. "Many of the paintings came from Jeanne's world, a dream world. The symbology is strange and beautiful. They're a real heritage."

Another friend described her work this way: "With a poet's concept, working solely from the imagination, she created symbols to picture a world of fantasy evoking people, places, moods, and thoughts which are her subject matter. Her pictures are never titled. They are shat they will be in the imagination of the viewer."

She exhibited in many places, including the De Young Museum in San Francisco (1962) and the Santa Barbara Museum of Art (1957). A quote from the bulletin from the Santa Barbara Museum describing the show declared that her work cannot be classified. "It fits no convenient label past or present -- academician, surrealist, or abstractionist. It is pure invention."

Jeanne's paintings were, of course, also exhibited in a studio located on the grounds of the Cherry Foundation. A friend says the studio was perfectly lighted. Jeanne had an unusual way of displaying her work. Easels were placed in the room so the paintings could be shown in different sequences. Some people began to see her work as a continuing statement which required seeing some paintings together as a set. One friend described this statement as "Stories of the history of mankind."

Often the paintings were shown one at a time on an easel. The curator would allow the visitors to view the painting, then remove it and replace it with another.

Though the paintings are considered remarkable by many, one friend noted that they were the sort that were either adored or despised. Some found them meaningless and without value. "They were worthless or priceless, depending on how you felt about them. There were so many reactions."

Jeanne Cherry was not only a painter, she was a poet, as well. Her poems were published in **Others** magazine, **Scribner's Magazine** and **Poetry, A Magazine of Verse.** In 1955 a book of poems which included "Point Lobos" and "Cycle: Red Seed" came out under the title, "Voice in the Circle." A friend commented that the poems were "some of the most beatuiful short poems I've ever read on Lobos." The poem begins:

"There is no legend of this place.
no myth of gods or men.
that being told, could be translated
into our tongue--
or being translated, could be understood
of our mind.

This is a lost place--
out of the memory of the race--
of any known race.
One goes into it unaware;
one comes out from it--haunted--
as the trees are haunted,
and the undying rocks,
and the dark groves where fear is..."

There were also many unpublished manuscripts. She did one poem sequence on termites which she also illustrated. "It's a remarkable thing; it ought to be published," a friend said.

Knowing Jeanne during her lifetime must have been a special experience, for those who remember her today still seem imbued with heart-felt love. "She was an unusual woman, completely uninhibited. She was an individual without conventions," said one friend.

Another friend said: "She was a personality, she had a lively mind, she was interesting to talk to. She had many friends; she was a person people took to. She wasn't a person you forgot once you had met her.

"She was more than friendly. She was interested in the person she was talking to. She always spoke to a person as if he was very special. The charm of a person seems to be lost in the world today -- she seemed to have more than mere words to say. She was a vital person."

The compelling impression one gets of the woman from friends who knew and loved her is one of intense creativity. She seemed to have been creative in all she did, whether it was playing the piano, painting, writing poetry or conversing.

"When you talked to Jeanne it was not just an exchange of words or events. She made you think and visualize, too," a friend recalled.

Jeanne Cherry died on May 1, 1964 at the age of 87. A special memorial service was held in the gallery at which her poems were read aloud by her grandson, one of Virginia Lee Ionide's sons.

IT IS THE feeling of many **The Pine Cone** spoke to that the wishes of the 1963 will of Jeanne Cherry have not been carried out in the decade since her death. Mrs. Fritz Wurzmann of Carmel, a friend of Jeanne's, said "it was Jeanne's express wish that the Cherry Foundation was to house the paintings and that they were to be shown to the public. I have offered to show the paintings on specified days if they wished, but have been turned down."

Mrs. Wurzmann said the paintings have only been seen by the public on one occassion, about three years ago during the Bach Festival, when the Cherry Foundation was open for two or three afternoons.

In 1963, Peninsula photographer Wynn Bullock was contacted to take photographs of Jeanne's paintings. He made about 100 color transparencies and black and white prints. Those prints were made into a photo album by Jeanne and Bullock assumes they are still Foundation property. He himself has seconds of the transparencies, which are not the best of the series he shot, "but if you hadn't seen the ones I gave to Jeanne, you wouldn't know that they weren't the best of the series."

Bullock explained that his understanding was that the prints were to have been sent out, to have been made available to interested groups around the country who thought along the lines of her philososphy.

"As for the will," Bullock said, "her wishes have not been carried out." He explained that he has contacted the directors during the past 10 years, that he was assured that things were being organized for the re-opening for the foundation, but that nothing ever happened. "I'm disappointed the grounds haven't been kept up, too."

Jeanne Cherry made no financial provisions for her three children in the will,and upon her death they contested it and won. As a result, two-thirds of the foundation's worth was at that time distributed among the three children. One

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The Carmel Pine Cone

Section Two **August 1, 1974**

WESTERN 155 ACRES

Odello sale finalized

Half the battle for the Odello artichoke fields has been won.

When Bruno Odello took the podium in Carmel City Council chambers last Friday afternoon, the atmosphere was one of relief and mutual congratulation. "I for one would like to say that I'm delighted the situation has come to such a pleasant and agreeable conclusion," commented Councilman Olof Dahlstrand.

Earlier last week in Sacramento, the state Public Works board approved a final purchase agreement with the Odellos for acquisition of the western 155 acres of the artichoke fields located adjacent to Highway 1 at the mouth of the Carmel Valley. Barring any unexpected complications in the transfer of funds over the next few weeks, the land will be purhcased by the state with the intention of developing it into a state park.

The price of the land has been set at $1.593 million. The major portion of those funds ($1.14 million) will be contributed by the state under the auspices of the Bagley Conservation Fund. In addition, the city of Carmel will provide $100,000, and the Odello Land Acquisition Fund (OLAF) will contribute $254,000 in cash and land valued at $30,000.

The July 26 special meeting of the council was called by Mayor Bernard Anderson to take formal action on the release of city funds formerly pledged to the purchase. While there was some hesitation expressed by Councilman Gunnar Norberg who objected to the fact that all documents related to the purchase agreement had not been received by the council inspection, a motion to expend the $100,000 passed unanimously.

While the state has formulated no definite plans as to when development of the land will begin, or what type of park will be undertaken Charles Mehlert of the California Department of Parks and Recreation told the **Pine Cone** last week that "no sophisticated park development will be planned."

"There will be no ball parks or playgrounds," he explained. "Probably we'll have some sort of day use, but there'll be no over-night camping. One of our basic intentions in acquiring the property is to maintain the view of the ocean from Highway 1."

"One of the things I'd personally like to see us do is to remove the dike on the property, after the Odellos have vacated it of course, and allow the natural seasonal inundation of the land from the Carmel River. It would be interesting to see if the natural vegetation and habitats would re-establish themselves," he said.

Under the purchase agreement, the Odellos will continue to cultivate the land for an indefinite period of time up until the state is ready to begin its development. Bruno Odello told city councilmen last Friday that he hopes to continue to farm the land "for up to 20 years."

He explained that the state has agreed to lease the land back to his family for 5 years, with an option to extend that lease on a year by year basis. The Odellos will pay $12,500 per year in rental on the property, plus a usage tax of $30 to $50 per acre. He said that his family will be paying more to continue farming the land than other ranchers in the Carmel Valley will be paying for similiar uses, but he said that his family had been "willing to compromise."

"In order to keep the environment the way we want it we have made compromises," he said. "Now that an agreement has been reached we are happy and hope we can put all this behind us and get on with our work."

Odello has however acknowleged that his family is looking for other farmable land. The prospectus of the Odello artichoke enterprise, he explained, is now contingent on the sale of the eastern portion of the fields at the mouth of the Valley.

Currently, the Cristiana Development Company of Los Angeles holds an option on development of that tract and has proposed construction of a hotel and residential units. The eastern portion of the land is also under consideration by the Carmel Sanitary District as a potential site for secondary waste treatment. An engineering survey is now underway to assess the feasibility of secondary effluent treatment on that land.

When questioned by members of the council about the status of the eastern portion of the artichoke fields, Odello stated "I think that the Cristiana people will be willing to reach some kind of a compromise. It's all up to the Sanitary District and their engineers now."

"I certainly hope," responded Councilman Norberg, "that the eastern land can be purchased and leased back to you so that you can continue farming it and keep it open space."

Regarding the current purchase agreement on the western tract, Mayor Anderson stated, "it's taken three years, but I think this is one of the finest accomplishments of the city. It can be viewed as a milestone in saving farmland which is disappearing throughout the state."

The Cherry Foundation

continued from page 17

third of that amount was left to the foundation. The exact figues in this matter are unobtainable.

After Jeanne's death several caretakers were brought in to live in the house. There have been suspicions raised that one of these caretakers took some Foundation property, to wit, Jeanne's exotic Tibetian robes, furniture, and an extensive book collection that has since turned up over the years in second-hand book shops on the Peninsula.

There are fears that some, if not all of Jeanne's writings were burned. Others wonder whether the paintings are still there, and if so, in what condition. One person seemed to think they were stacked under furniture and are stuck together.

More recently, a caretaker lived in the house for about a year who began to refurbish the property. He started tending the garden again and some flowers were beginning to grow. Some of Jeanne's friends were wondering if perhaps at last the Foundation was about to be opened, but the caretaker in question is no longer there (though he is said to continue to water the flowers weekly.)

The Carl Cherry Foundation is listed with the Registry of Charitable Trusts, a division of the Attorney General's office in Sacramento. Their records show that the Foundation's worth today is $32,000 in cash in interest-bearing accounts (calendar year 1973).

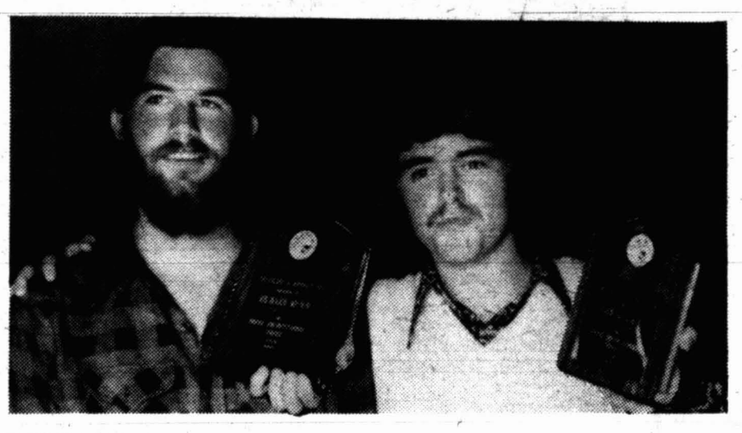
The Cherry Foundation has exempt status with regard to both state and federal taxes, according to the Franchise Tax Board in Sacramento and the Internal Revenue Service in San Francisco.

The Cherry Foundation today owns about one-half acre of land (20,000 sq. ft.) which was appraised in 1967 by the Monterey County Tax Assessors at $13,650. The assessor explained that the market value is at least four times that amount, or $54,600. The house was assessed in 1967 at $6,680, which would have made its market value at least $26,720. Present-day worth is unattainable.

If the Foundation today exists, one wonders why the requests of the will are not being carried out. One of the four directors, George B. White, a San Francisco lawyer and attorney for the Foundation, said: "I am in favor of putting someone in there (the Foundation) and opening it up again. I have urged the other directors, but have been unsuccessful." The director living in Los Angeles, Malyar Rudhyar, is ill and cannot be reached. Margaret and James Saunders in Carmel refused to grant an interview.

Meanwhile, the buildings at 4th and Guadalupe wait, as do Jeanne Cherry's paintings.

A close friend of Jeanne's evokes a dramatic image: "When the colorful tapestry of early Carmel is woven, there will be a central figure, Jeanne Cherry, riding a white unicorn, surrounded by Siamese cats, against a background of scenes from her mystical paintings, a Chinese landscape shrouded in mist, processions of old testament prophets, haunting emerald Himalayan lakes, saffron Gobi deserts!"



RICHARD HUMM (left) of Carmel received an outstanding service award from John Sessions, a member of the Loyola Marymount University student board of governors recently. Humm, who graduated from Loyola Marymount in Los Angeles recently with a degree in English, held a variety of positions in student government.

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'Merchant of Venice' through August 24

Shakespeare's THE MERCHANT OF VENICE under the capable direction of Charles Thomas will continue to be shown on Thursday, Friday, and Saturday evenings at the Forest Theater, Carmel through the rest of August instead of closing on the 24th. This delightful comedy takes place in a 16th century Venice depicting characters and events in the lives of the wealthy titled and the Jewish merchants of that era.

Portia, the heiress is portrayed by Shirley Thomas; Shylock, The Jew is played by Don Ross; Bassanio, the spendthrift lover, Peter Magee; Nerissa, Judith Chumlea; The Duchess of Arragon, Betty Fowlston; The Prince of Arragon, Jeff de Marco; The Prince of Morocco, Dwight Marshall; Antonio, a Christian Merchant of Venice, Ramon. Wilson; Friends of Bassanio: Solanio, Rick Pettit; Salerio, Edward Bizub; Gratiano, Jeff Hudelson; Lorenzo, in love with Jessica, Michael Neilond; Tubal, a Jew, friend of Shylock's, Richard Stember; Launcelot Gobbo, a clown, servant to Shylock, Peter Allen Motson; Old Gobbo, father to Launcelot, Tarquin; Magnifico, John Sullivan; Balthasar, Pat Kercheval; Stephano, Charles Houghton; Soldier, Scott Fitzgerald; Jessica, daughter of Shylock, Tina Burz; understudies, Petra Porter, Joan Swarz, Prince of Venice and Stage Manager, Gregory Floor; Producer, Carvel Baldwin; Production Coordinator, Patricia E. Norman; Photography, Richard Monat; Speech Director, Barbara West; Set Designer, William Lewis; Light Designer, David F. Norman; Costume Coordinator, Mabel M. Craig

This fast moving vignette is really two stories, one of a girl and her suitors, the other of a Jew lending a Christian a sum of money on the condition that if the debt is not paid on time the debtor should forfeit a pound of flesh.

The Forest Theater Guild is a tax exempt, non-profit corporation dedicated to the restoration of the name and fame of Carmel's historic outdoor Forest Theater. Productions of a classical nature at popular prices have been the aims of the group. The Merchant of Venice box office will open at 7:30 p.m. prior to the performances at 8:30 p.m. The Carmel Motoring Company will continue to offer their services with a vintage tour bus in order to alleviate parking problems with no charge to the passengers. Warm clothing is suggested.

DUKE OF VENICE, Gregory Floor; Soldier, Charles Houghton; Magnifico, John Sullivan; and Portia, Shirley Thomas (L to R) from the court scene in Act IV of the Merchant of Venice. Photos by Richard Monat.

A PLEADING SHYLOCK presents his case to Portia, Shirley Thomas; and her waiting gentlewoman watches, Nerissa, played by Judith Chumlea. The Merchant of Venice continues at the Forest Theatre through August 24.

SOLDIER, SCOTT Fitzgerald; Shylock, Don Ross pleads with an unrelenting Portia, Shirley Thomas while Nerissa, her confidant (Judith Chumlea) look scorningly on.

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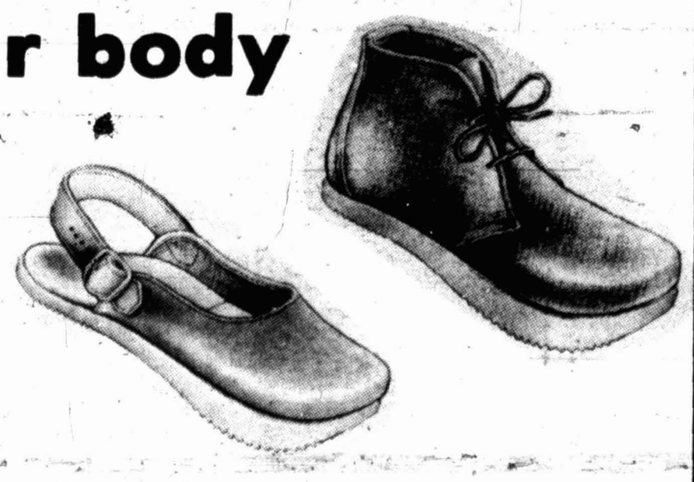

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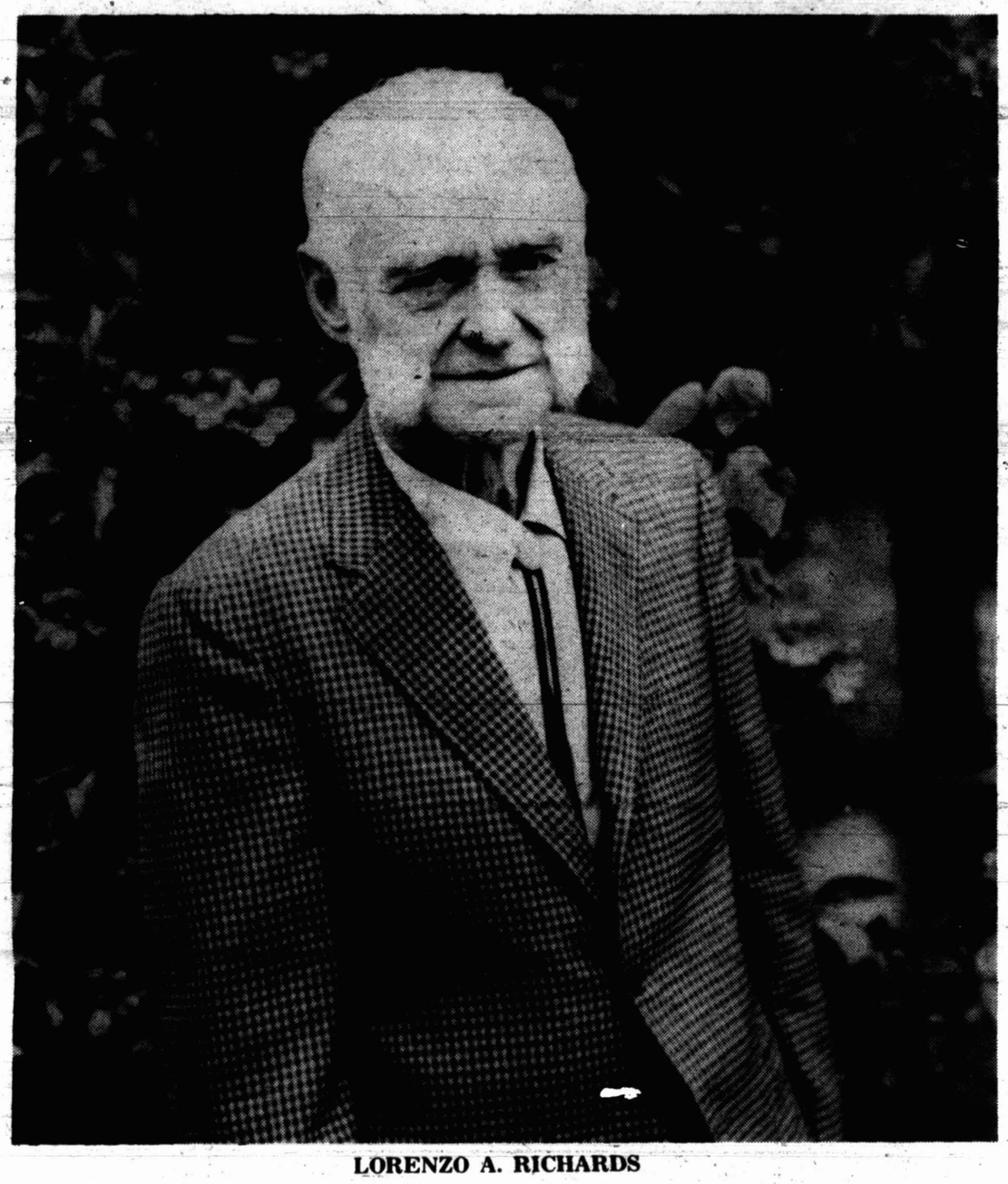
CARMEL CLOSEUP: Lorenzo A Richards

'Carmel is threatened with overpopulation'

By ROBERT MISKIMON

A CARMELITE who has devoted his entire professional life to discovering improved methods of irrigation believes there is a need for comprehensive population control on a worldwide basis.

Lorenzo A. Richards, one of the nation's foremost experts on controlled irrigation and soil salinity, discussed his views in an interview with the **Pine Cone.**



LORENZO A. RICHARDS

"Unless we can control population, the old-fashioned methods will control -- starvation, war and pestilence," he remarked. "We're already at the starvation stage in some countries less fortunate than the United States."

Richards was honored last month with an honorary degree of Doctor of Science from his alma mater, Utah State University, for his work in soil physics.

He was cited as "one of the most distinguished scientists in this large group of our alumni who have contributed to increasing and stabilizing the world's supply of food and fiber."

The university applauded Richards for having "developed much of our scientific theory and many of our precision instruments for measuring and controlling moisture in soil."

The inventions for which Richards has achieved recognition include a system for the automatic irrigation of soil, based on its moisture availability, which has enabled farmers to replace guesswork with scientific accuracy.

His most recent invention is a water sensitive device which can trigger irrigation at the appropriate times. It follows his creation of a porous cup hydraulic method of sensing the condition of the soil, which has been used in conjunction with a time clock sprinkler control.

Some of his inventions were made in association with Moisto-Matic Corp. of Riverside, which is now a division of the Toro Co., makers of lawn equipment.

His porous cup method of sensing the availability of water in soil "had the disadvantage of newness" and was "fussy" to operate, Richards said.

But the new invention -- involving a water-sensitive resistor buried in the soil -- works as the soil dries out and the water inside moves out into the soil, causing an increase in resistance. This, in turn, makes possible an automatic or manual reading of the availability of the moisture in the soil, which makes possible scientific regulation of irrigation.

This second, more refined version of the original invention, has been tested and is ready for licensing.

"A skilled farmer can look at his crop and get a pretty good idea when to irrigate," Richards said. "But an instrument which provides a measurement that is related to plant growth enables irrigation to be done scientifically. The analogy is to that of a "thermostat" in a room. The resistor serves as a "hydrostat" to the same advantages to field irrigation.

Richards was trained as a physicist and had no formal training in soils, although he worked as an undergraduate in soil physics with the Utah Experiment Station. His doctoral dissertation was on: "Capillary Conduction of Liquids through Unsaturated Mediums."

After receiving his Ph.D from Cornell University in physics with that dissertation in 1931, Richards remained there as an instructor in physics for a few years during the Depression.

Then, when one of his professors was taken ill, Richards assumed fuller teaching responsibilities "and I grew up in a hurry."

Between 1935 and 1939, at Iowa State University, he split his time as an assistant and then associate professor between the departments of agronomy and physics before going in 1939 to the U.S. Salinity Laboratory at Riverside, as soil physicist.

After serving a short stint there as acting director, Richards decided he wanted to spend his time in research, which he actively followed for nearly a 30-year period before retiring in 1966 from government service.

He now considers himself to be "self-employed" at his longtime hobby of automatic irrigation.

THROUGH ALL his years of research with the U.S. Department of Agriculture, Richards did not lose sight of the practical application of his area of study to the critical problem of food production and its link with the larger social concern of population control.

During his term as president of the American Society of Agronomy, he

Continued on page 21

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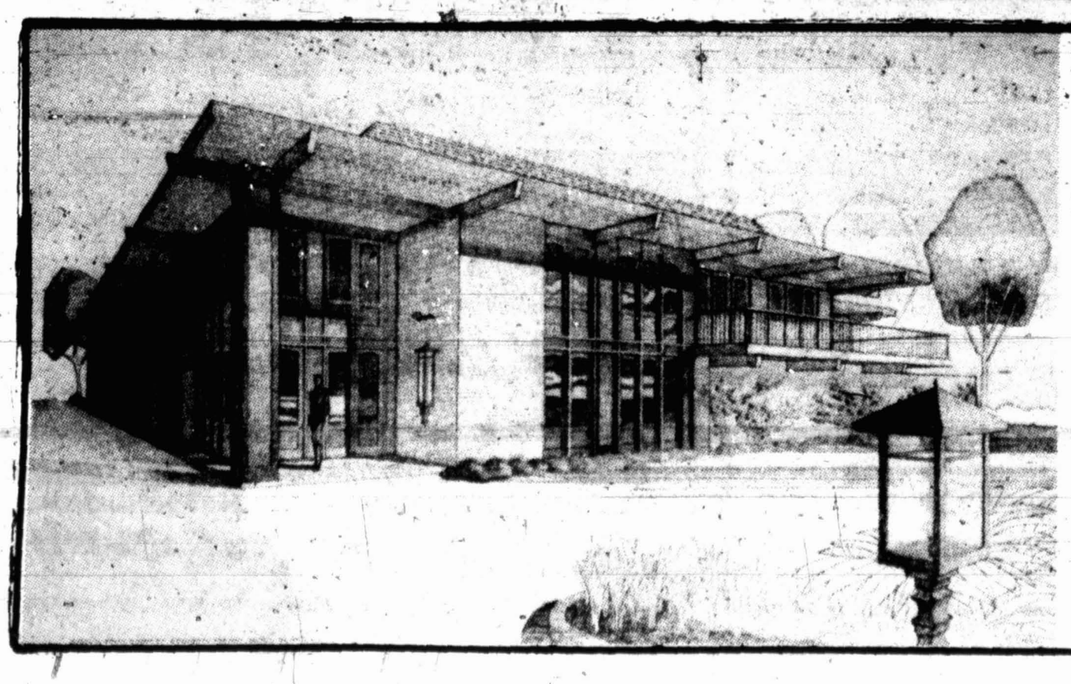

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'Music Man' comes to the Studio

"The Music Man" is coming to town to the Studio Theatre Restaurant, opening August 8th, with its famous "Seventy-six Trombones" number and all the other songs that have made this one of the best-loved of all American musical comedies.

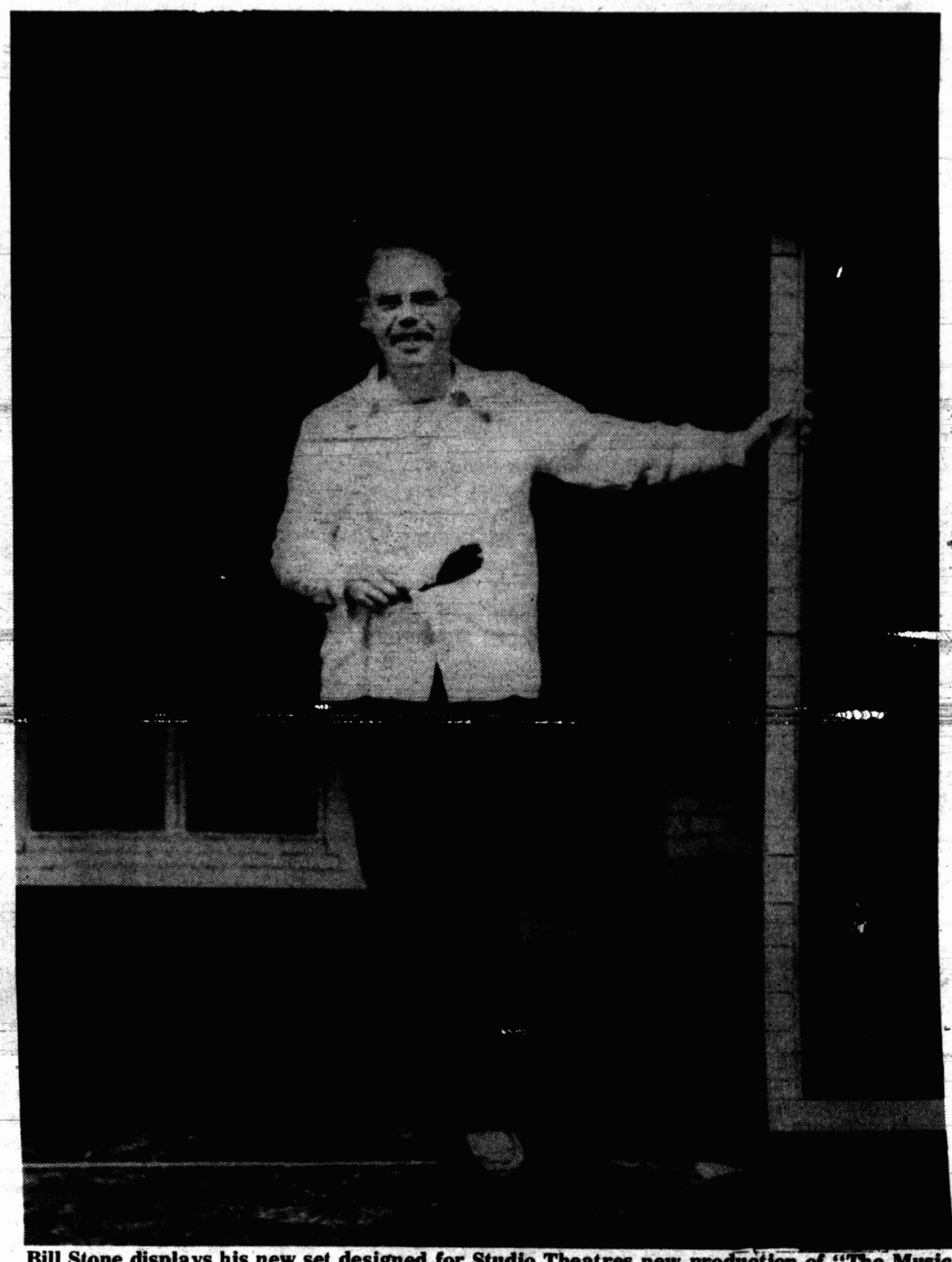
Bill Asp will be starred in this melodic tune fest recalling small town life of the 1912 period, that was written--all of it, book, lyric and music--by Meredith Willson. He will be singing, dancing and acting the role of "Prof." Harold Hill, the disarming Swindler who spellbinds gullible townsfolk into starting a brass band, sells them instruments and uniforms and then skips town without teaching anybody how to play. The Studio is lucky enough to have talented Bill Faulkner to teaching our band how to play various instruments.

The musical's plot tells how this plan misfires in River City, Iowa, because the con-man falls in love with a stand-offish librarian and can't bring himself to leave. Raylene Ewing (Marian) will have this role of Marian the Librarian, and will sing two fo the shows most famous song-hits, "Good Night My Someone" and "My White Knight."

Others in the large cast who are being directed by Bill Asp, include Keith Bayless and Martin Boglec as Winthrop Paroo as Marian's lisping kid brother who sings the celebrated "Gary Indiana"; Lee Brady (Mrs. Paroo) as her mother, Ed Blocking (Mayor Shinn) as the mayor of the town, and Bill Bumar, Barney Laiola, Mike Bogliola and Earle Boglec who form the show's quartet for rendering ditties in Barber shop style that have become almost as famous as the "Seventy Six Trombones" number ever since "The Music Man" became a big Broadway smash hit in late 1957.

From then the show ran forty months until April 1961, for a total of 1,376 performances in New York, to become one of the ten most successful musicals of the 1957-58 season. It racked up 56 weeks in Chicago and comparably long runs in other American cities and abroad.

The show's music will be under the direction of Tom Fordham and Raylene Ewing at the Studio Theatre, its exuberant dances are being choreographed by Suuzy Polk, set by Bill Stone, costumes by Judy Evans and lights by Bob Evans.



Bill Stone displays his new set designed for Studio Theatres new production of "The Music Man" starting Aug. 8. Photo by Vicki Butler

L.A. Richards

Continued from page 20

organized a national conference on "World Per Capita Food Forecasts."

He is a member of the World Population Council and Planned Parenthood Association, and makes no effort to conceal his belief that population control is necessary. He also believes there are implications for American foreign policy in a burgeoning world population and lagging food supply.

"We have been the most generous nation in helping people in need, but this alone can't solve the problem," he said.

"President Johnson was courageous to say we'd give foreign aid to only those countries which give evidence that they are willing to control population.

"The Egyptians just completed the Aswan Dam, but the population increase in the 10 years it was under construction has used up any advantage it may have gained."

Richards believes the government has wrongly encouraged large American families through the income tax deduction and welfare methods, and said he would support legislation that would result in a so-called "Negative incentive" for parents to limit family size.

"I'm very strongly in favor of limiting population," he said. "Our rate of growth over the last few years is tapering off, and this is a favorable thing."

Richards said he believes population density is particularly important in Carmel and the Monterey Peninsula, since quality of life is directly linked.

"I'm in favor of planning for environmental protection and trying to avoid the disadvantages of population pressure. The people who are developing property in the real estate business, who object to planning, are spoiling Carmel Carmel is threatened with overpopulation.

"Carmel started out as, and still is, a residential village, but may not be so for long unless our planning boards take a stronger stand against further exploitation by commercial interest.

"Land development may have been the largest industry in California since the present owners took it from the Mexicans, who took it from the Spaniards, who took it from the Indians who took it from the grizzlies and coyotes.

"There is no need for the little stream in Carmel Valley to become like the Ganges, with crowds waiting on the banks for a turn to take a drink or a bath."

Although Richards believes in the need for population control and believes it "merits political support," he does not thinkthe government should go into the business of dictating size of families. Population control should be encouraged through education, he believes.

Part of the demand for more food resources which accompanies population increases can be met through scientific application of irrigation control to agriculture, Richards believes.

"The irrigated crop area is 10 to 15 per cent of the total crop area, but it contributes double that amount in income and food."

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Calendar

Arica Open House

An open house will be held on August 4 at 7 p.m. at the Nepenthe Juice Bar in Big Sur sponsored by Arica Institute. The Institute will also hold an open house on August 8, at 8 p.m., at the La Playa Hotel.

Arica is a school in human development which specializes in opening the mind and the emotions and developing the body.

For further information, please call 426-7887 (Santa Cruz). The mailing address for Arica: The Santa Cruz Teaching House, 2044 North Pacific, Santa Cruz, Ca. 95060.

Delta Gamma Alumni

Delta Gamma Alumni of the Monterey Peninsula are invited to attend a no-hose luncheon at the Del Mesa Carmel Club House Monday, August 5, at 12:30 p.m. For reservations and further information call Betty Diel at 625-1760 before August 3.

Festival Tickets Go On Sale

Single tickets for the Seventeenth Annual Monterey Jazz Festival go on sale August 5. This year's Festival is scheduled for September 20, 21, 22.

Again the Festival will be held in the 7000-seat outdoor arena on the Monterey County Fairgrounds. And, again, it will consist of five separately programmed concerts--Friday, Saturday and Sunday evenings and Saturday and Sunday afternoons.

Tickets are from $4.00 to $7.50 and are available at major box offices or at PO Box JAZZ, Monterey, CA 93940.

SCOTTISH HIGHLAND GAMES

The 6th Annual Scottish Highland Gathering and Games will be held Sunday August 4th at Collin's Polo Field, Pebble Beach.

The games are sponsored by the Scottish Society of the Monterey Peninsula to foster the music, heritage and folklore of Scotland in this country.

The program includes six bagpipe bands, Scottish country and highland dancing, solo pipe competition, tossing the caber, long jump, a hole-in-one golf contest, Scottish sheep dog demonstrations and many, many more events to delight young and old.

Refreshments will be sold, and tickets are just $3.00, including gate fee to the Del Monte Forest. Children under twelve are admitted free. Net proceeds will benefit the Children's Home Society, so the cost of the tickets is charity tax deductible.

A highland lassie gets help tuning her pipes at the Highland Games at Pebble Beach. This year the games are on Sunday, August 4th. (William Brooks Photo)

Welcome Wagon

The Welcome Wagon of the Monterey Peninsula will hold its first luncheon of the new season on Thursday, August 1, at the Estrada Adobe in Monterey.

This is in the form of a salad-covered dish luncheon furnished by the members, and will be followed by fun and games.

Please call Mrs. John Heidenrich at 373-6205 for more information and reservations.

Schetter is honored

Charles Otto Schetter, son of Gardner Schetter of Carmel, was cited by Prof. Colin D. Campbell of Dartmouth College as being second in a class of 45 students. Schetter, a junior at the New Hampshire college, was cited for outstanding academic achievement during the past term.

Citation winners are unusual among the 3,200 undergraduates on the Dartmouth campus, as members of the faculty are invited to submit citation reports only when a student's work is sufficiently distinguished to merit special recognition. Such citations are rare, and relatively few are submitted each term.

Schetter was accepted at Amos Tuck School of Business Administration, which is on the Dartmouth campus. He has enrolled in the Two-Three program, which will allow him to graduate a year early with a master's degree.

Schetter is a 1971 graduate of Carmel High School.

Sarah Ruth Stacy born

Mr. and Mrs. Charles Stacy of Carmel are the new parents of a daughter, Sarah Ruth, born recently at Community Hospital.

business briefs

SCANLON HEADS OFFICE

William H. Scanlon, a vice president of Dean Witter & Co., has been appointed manager of the firm's Monterey office. Scanlon was formerly manager of Dean Witter's Hayward office. In his new post, he succeeds Thomas E. McCullough who was recently named senior vice president and manager of the company's Central California and Reno offices.

A native of California, Scanlon attended the University of Colorado and received a B.A. degree in international trade from San Francisco State College. He began his investment career with Dean Witter as an account executive in 1959, and since 1968 has served in several managerial posts.

Scanlon, his wife, Irma, and their two sons plan to move soon to the Monterey Peninsula area.

The Monterey office is one of 95 Dean Witter offices serving investors in the United States. The brokerage firm is a member of 16 stock and commodity exchanges including the New York and Pacific stock exchanges.

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Carmel Little League

JIM KELSEY (right) accepts a special award from Little League official Jerry Artellan during a ceremony Saturday, July 6. Kelsey has been active in the Carmel Little League since its inception in 1957

ARTHUR BLACK, JR., Little League Baseball Area Administrator, congratulates Carmel Valley Allstar manager Augie Acuna on his team's win over Watsonville to capture the 1974 District 39 Championship. District Administrator Carl Sandman and Carmel Valley League President Bill Conlan confer in the background.

Local students get honors at MPC

The spring 1974 honor roll at Monterey Peninsula College includes the name of 790 students who have achieved a 3.0 or better grade point average on a 4.0 scale.

Those from Carmel who received a straight-A average were Shreve M. Archer, Kimball K. Banker, Jeanne E. Downey, Mark G. Engstrom, Inge K. Fitzpatrick, Kathy W. Forred, James E. Gilman, Tony F. Heinz, Holly J. Irwin, Meredith A. Kenmonth, Joanne E. Klee, and Ruth C. Stephan.

Those in the category of "High Honors," that is, those who achieved a 3.5 to 3.9 GPA, were Adrian Almond, William Apger, Lisa Baird, Michael Bostick, Sunnie Briggs, Pamela Burry, Rita Cappelli, Pik-Sai Cheung, Michael Cochran, Carolyn Comings, Barbara Courtney, David Cryns, Gordon Cubbison, and Stephanie Cunningham.

Others from Carmel achieving High Honors were Teresa Danner, Harry Dober, Belen Domingo, Thomas Frzier, Kimberly Fries, Thomas Gardner, Rebecca Goodwin, Anthony Helm, Eric Hiaasen, Christopher Hrusa, Kevin Huston, Paige Jones, Mariko Kataoka, Reginald Knight, and Anthony Lucido.

Also from Carmel were Joan Mcomber, Kathleen Menczkowski, Audrey Morris, Nancy Morris, Owen Patrick, Lawrence Pollard, Robert Poulos, Harry Powell, Diane Rahe, Maria Rundo, Susan Snorf, Stephen Taylor, Cheryl Welchner and Linda A. Wilson.

Pebble Beach residents in the High Honors category were Dawn Anderson, Tam-minh Chung, Sheila DeAngelis, Kevin Ford, Robert Goldring, Kevin Jones, William Moore, Jr., Mark Rittenour, Barbara Ross, Loretta Semple, and Archie Stewart.

Carmel students receiving a 3.0 to 3.4 GPA, qualifying for the honors category, were Debra Adams, Andrew Arriola, Norman Bates, Gordon Beadle, Thomas Beardsley, Sarah Bell, Mark Bidwell, Hallie Booth, Susan Boswell, Winston Boyer, Michael Brauner and Patricia Bruce.

Other Carmelites in the honors category were Roger Chilson, Gina Concolino, Carleen Crisan, Trudy Davis, Steve Edward, George Elliott, Carol Gaab, Russell Graehl, Peter Granoff, Cathie Hurst, Donna Kolb, Kenneth Little, Manuel Mancebo, Dorothy Mayall, Winsor McCay, Jr., Kathy McFall, Jason Mechling, Bruce Menendez, Raymond Miller, Lance Monosoff, Thuy Nguyen and Clifford Pollard.

Others in the honors category were Sandra Rogers, Stephen Silver, Harold Snow, Jr., Claudia

Continued on page 24

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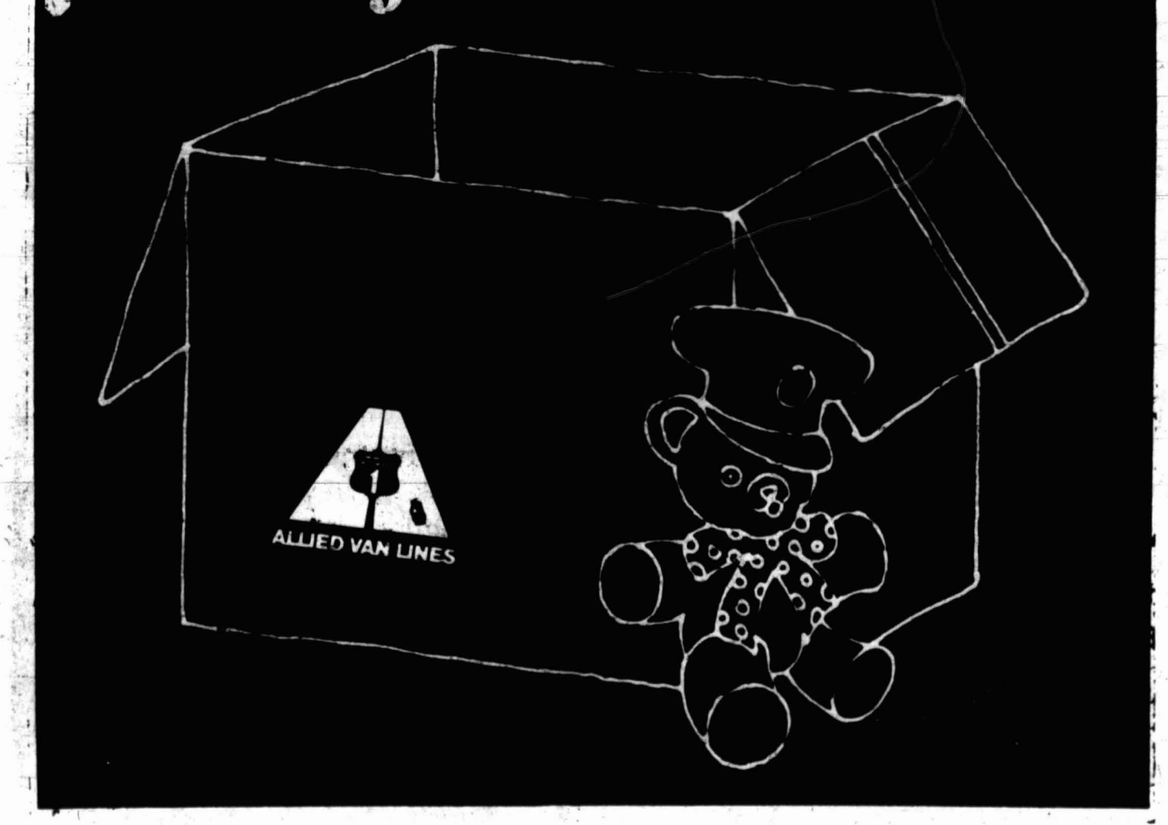

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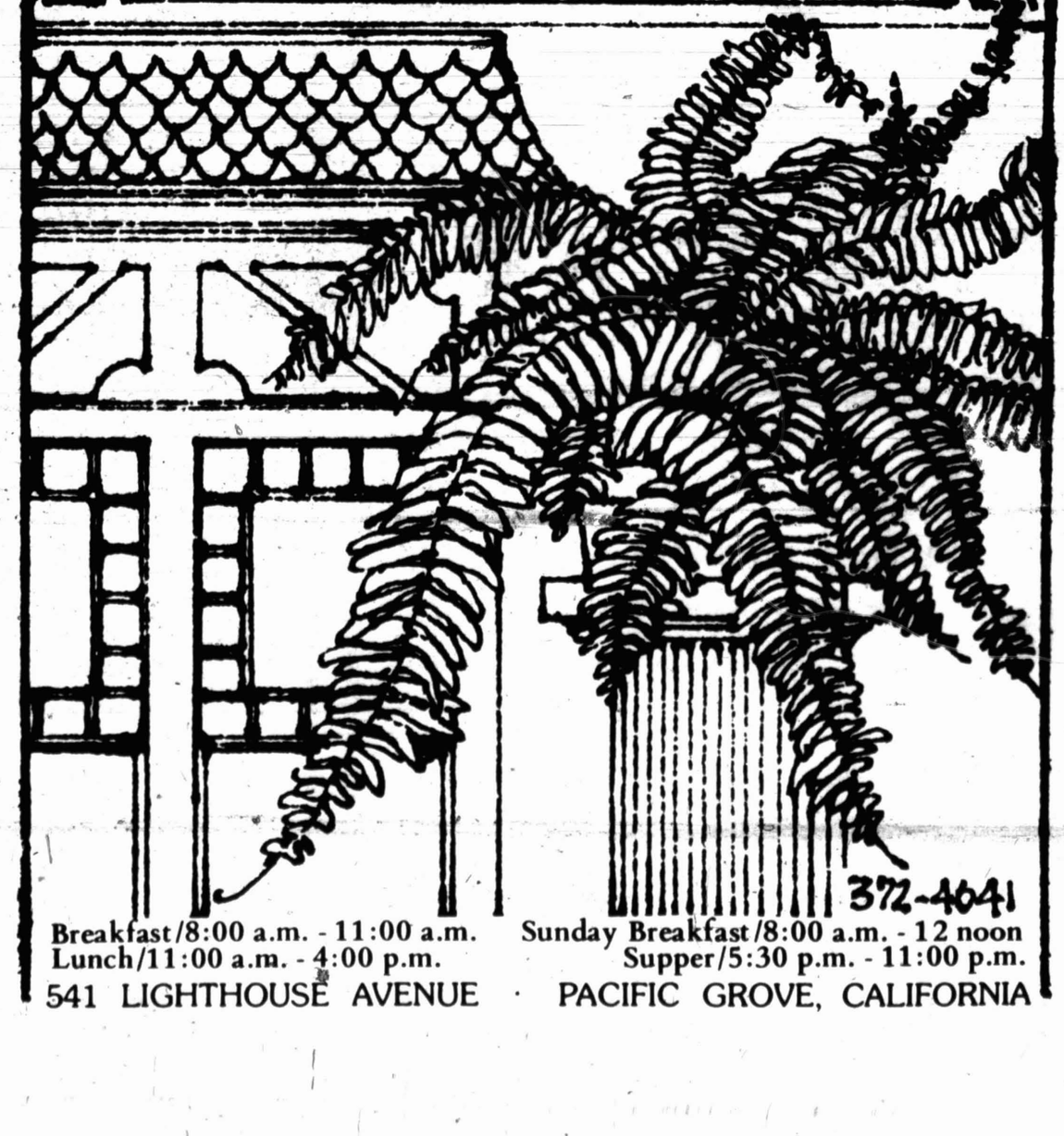

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THIS PRINT by artist Richard Younger is one of many wildlife prints on display as part of the Framehouse Gallery collection at Fireside Gallery, Dolores & 6th. The wildlife sketches include works by several artists of varying styles, all of whom combine the naturalist's scientific precision with the artist's eye for beauty.

A.R.T. to perform original show

Actors Repertory Theatre announces its last production of the '73 - '74 season, a completely original show titled A Joyous Day, to be produced on the main M.P.C. theatre stage on August 9th & 10th at 8:30 p.m.

Director for A Joyous Day is A.R.T. President David McCharen, also co-teacher of M.P.C.'s summer acting class. He articulates the goal of the production as "basic creative communication involving the reality of human contact unavailable through electronic media. I find more and more people drawn to live theatre to feel that essence we all share re-stimulated."

As was the case with the experimental work A.R.T. members working at Carmel's Circle Theatre for the past two summers (Rats, Adaptation, Improvisations), the cast of A Joyous Day is attempting to pull various forms of the performing arts together in hopes of creating "total theatre which will emotionally touch each individual in the audience and on the stage. To accomplish this, mime, dance, music, poetry, and monologues are all employed.

Other participants in the show include Greg Fessler, Tara Morgenrath, Marvin Goodwin, Steve Barnes, Alaine Shrewsbury, Sheila DeAngelis; Assisting are Richard Baker, Jeff Heath, and Mike Kaplan.

Advance tickets for A.R.T.'s A Joyous Day can be purchased at The Record Cove, Gospel Sound, and Lily Walker's for only $2; at the door the cost is $3. Reservations my be made at the M.P.C. box office, 375-0455.

"HOPI DOLLS" is part of the Ray Swanson one-man show beginning July 13 at Gallery Americana in Carmel.

David Schetter graduates

David Schetter, son of Gardner Schetter, recently graduated from the University of California at Irvine with a master's degree in administration. Schetter, a Carmel High School graduate, intends to remain in Irvine.

Local students honored

Continued from page 23

Spencer, Kan Suzuki, Elizabeth Taggart, Mark Tanous, Spencer Thomas, Jr., Tamara Von-christienson, Tracey White, Julie Winkler, Bruce Zanetta and Craig Zanetta.

MPC student from Pebble Beach in the honors category were David Adams, Christopher Cocker, Bo-Van Cung, Cheryl DeAngelis, Agnes Johnson, Lisa Ledin, Richard Niemi, Janice Pankratz, Chris Pappageorgas, Mark Putnam, Monte Roecker III, Joseph Ryan, Reed Sammet, Saichaliew Soonthornswad, Kristina Sturtevant and Nancy Walker.

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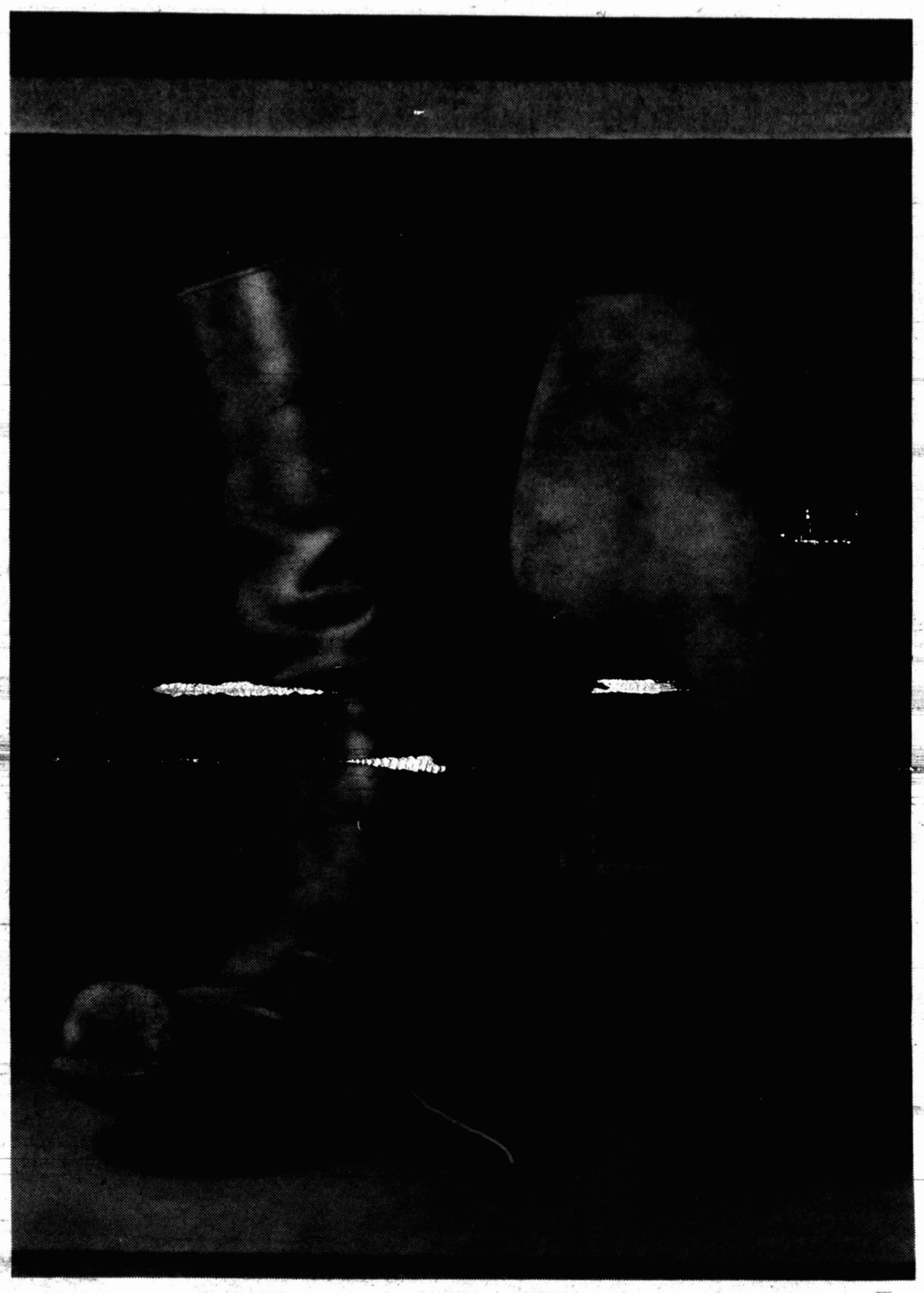

"HIS BOOTS" is the name of this painting by Gerald Stinski which is on exhibit at Carmel's Zantman Galleries through Aug. 23. Many of Stinski's paintings are still life works, and his subject matter is diverse.

Memorial services held for Nancy Newhall

Private memorial services were held in Albuquerque, New Mexico for Nancy Newhall, a founder of Carmel's Friends of Photography. She died July 7 at St. John's Hospital in Jackson, Wyoming, following injuries received in a float trip accident on the Snake River in Grand Teton National Park.

Contributions of photographs or funds may be made to the Nancy Newhall Memorial Collection, Smith College Museum of Art, Northhampton, Massachusetts.

Born in Lynn, Massachusetts in 1908, Mrs. Newhall attended Smith College and the Art Students League of New York. Her interest in photography began in 1936 when she married Beaumont Newhall, founder of the Department of Photography of the Museum of Modern Art, New York, and later Director Emeritus of the International Museum of Photography at George Eastman House, Rochester, New York.

A long time friend and associate of Carmel resident Ansel Adams, she was noted as both a photographer and conservationist.

She edited Lyndon B. Johnson's speeches on conservation which were later illustrated with photographs by Adams and others and published in the book **A More Beautiful America** by the Conservation Foundation for distribution to members of Congress in 1956.

For the United States Information Agency she organized and designed an exhibition of over 500 photographs and art objects, A Nation of Nations, which was displayed at the Congress Hall in Berlin, other cities in Germany, Israel, and Jerusalem.

She was co-curator with her husband of the photographic collection of the Exchange National Bank, Chicago.

She and Adams wrote and illustrated Fiat Lux, a survey of the University of California. Among the 22 books which she has written or edited was a biography of Ansel Adams, **The Eloquent Light**, which appeared in 1962. At the time of her death her biography of the influential British photographer of the turn of the century, Peter Henry Emerson, was on press.

The Friends of Photography was conceived of by Mrs. Newhall and Ansel Adams in 1966. Since its inception, she has been a trustee of the organization.

Commenting on her death, Adams said "She and her husband Beaumont Newhall have contributed more than any to the furtherance of creative photography. Our cultural history has been ennobled by her life and work."

She is survived by her husband, presently visiting Professor of Art at the University of New Mexico.

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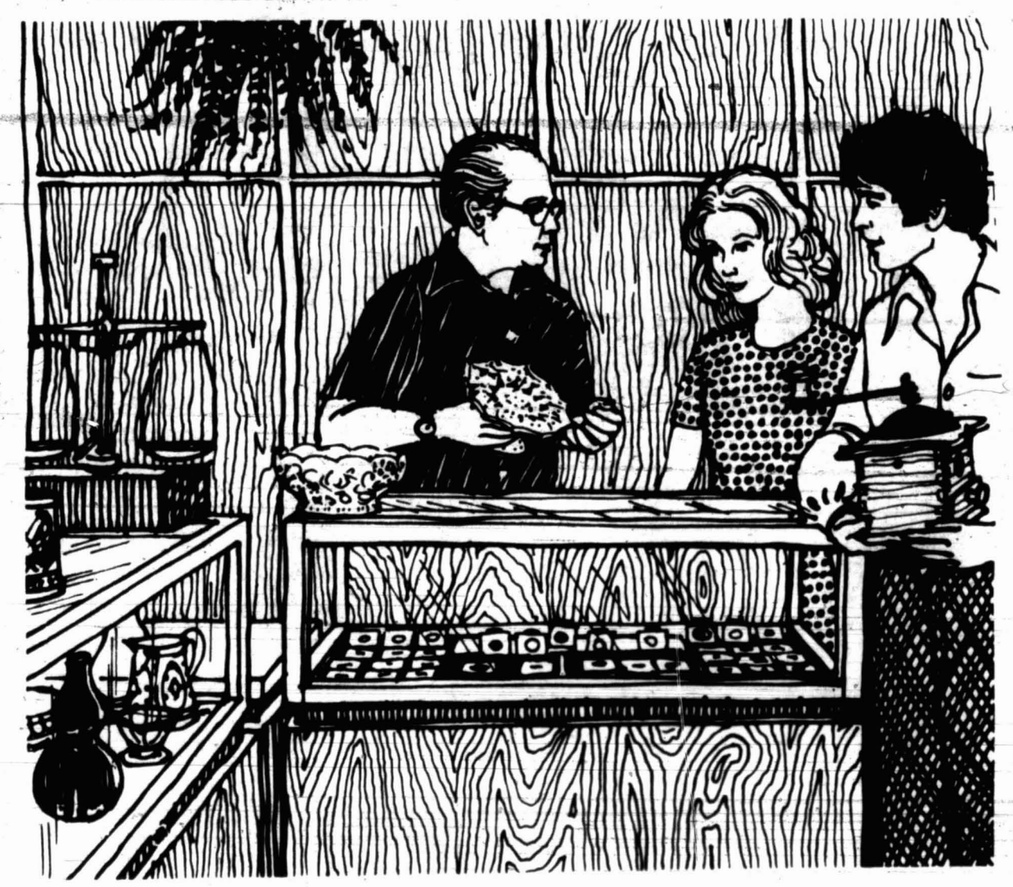

Numismatists, discover the Carmel Plaza Coins shop! (The first hundred customers will be given a 1974S penny.) This shop is directed to discriminating collectors, features numismatic coins plus an inventory of foreign coins. On the Plaza Level, it also offers fine antiques in colored glass, each one-of-a-kind.

Carmel Plaza

Ocean Avenue at Junipero, Carmel-By-The-Sea

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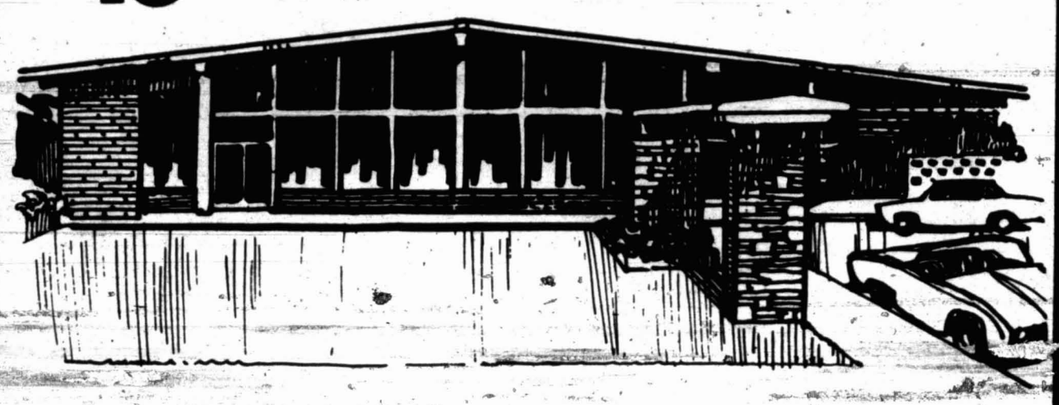

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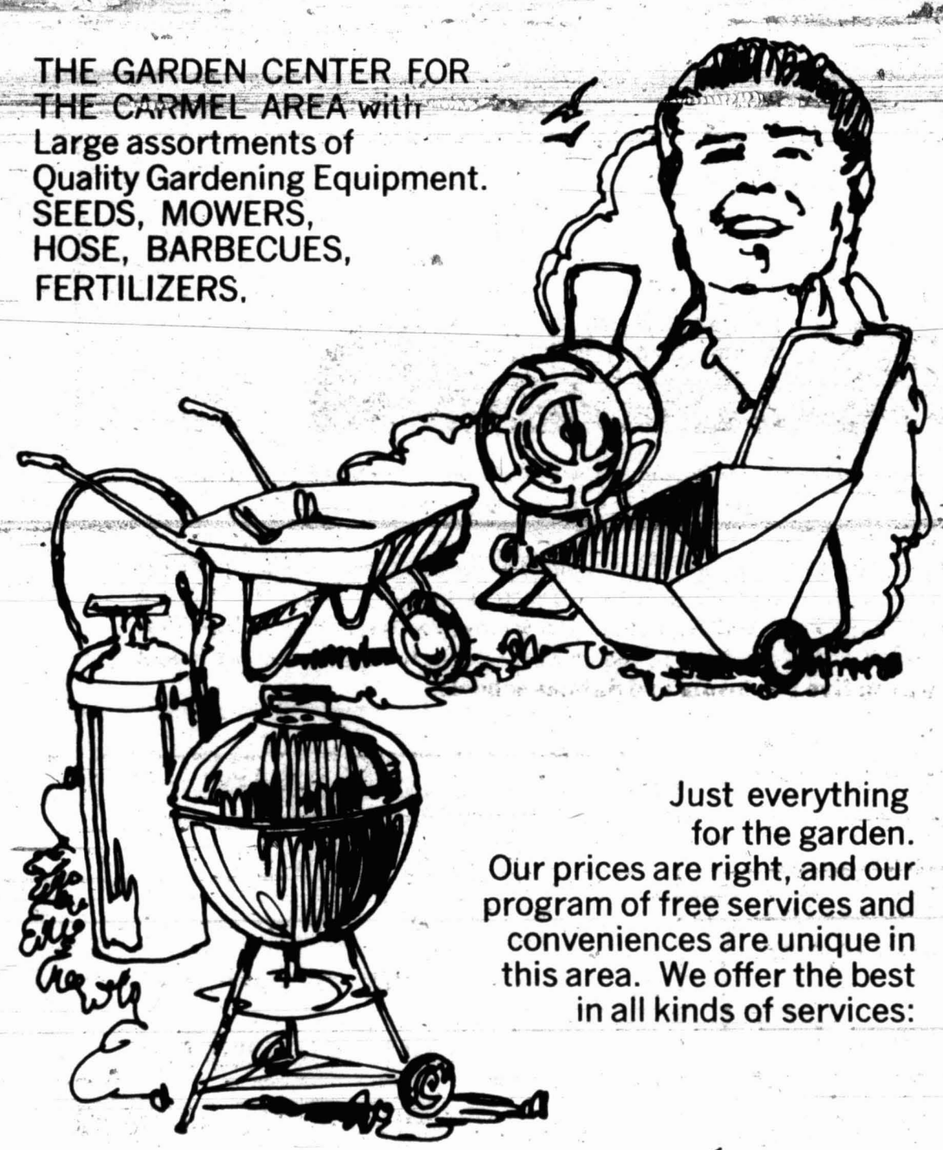

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Carmel High Honor Roll

The Carmel High School is proud to announce its honor roll for the second semester of the 1973-74 school year. A student qualifies for highest honors if he achieves a 4.0 grade point average, or all A's, on his report card. Students receiving more A's than B's, or a 3.5 grade point average, attain an honors rating.

The current honor roll list is enclosed.

HIGHEST HONORS (4.0)

David Anderson
Laura Beckett
Hollis Beckstrom
Debbie Brooke
Chong-Chon Chang
Barbara [illegible]
Richard Drye
Charles Dunn
Andrew Faulkner
Diane Fearn
Richard Fleming
Susan Fuhs
Blaine Gibson
Sara Harnish
Carol Hartman
Tony Heinz
Andy Jones
Candace Kaller
Sue Kaminske
Judy Koon
Annette Kuhnert
Terry Livingstone
Constance Lorenz
Francesca Lucido
Diane McCreery
Karen McCurry
William McFall
Robin Morris
William Newman
Anne Papineau
Margaret Sepersky
Gretchen Smith
Marian Stephenson
Lindsey Stewart
Katrin Stolfi
Sheryl Swiess
Kathleen Terman
Donald Thomas
Bruce Walsh
Alex Wilsdon

HONORS (3.5-3.9)

Claudine Arnal
Linda Arriola
Joann Artellan
Kathleen Baker
Richard Beach
Georgia Beck
Lela Beck
Barbara Bell
Veronica Bestor
Andrea Bialek
Tim Blakeslee
Dana Booth
Lynn Borsting
Christine Bottaro
Julie Brewster
Julie Brown
Joshua Clark
Lili-Mari Coe
Marleny Collas
Ken Conklin
John Criddle
Karel Criddle
Dan Curran
David Dally
John Dally
Pamela Dally
Lloyd Daniel
Charles Daubs
Carol Davis
Renee DeBord
Caroline Drye
Robert Drye
Robert Evans
Joann Fey
Nancy Fleming
Ronda Fleming
Mary Fletcher
Daniel Foreman
Ann-Marie Fowler
Michael Fromm
Beth Fryback
Ann Gamble
Igor Gandzjuk
Gary Garcia
Bill Gaver
Steven Gere
Greg Giordano
Patrick Grant
Olav Grinde
Robert Harnish
Leigh Hartman
Betsy Haslett
Andrew Haslet
Alan Hebert
Bruce Hendricks
David Hill
Patrick Hill
Frances Hoffman
John Hopkins
Claudia Hrusa
Deborah Huszagh
Michael Irwin
David Jenkins
Timothy Johnson
Elizabeth Kabat
Tom Kabat
Deborah Keller
Regina Klee
Byron Kolding
Prasai Kooskul
Erika Krupp
Catheline Lake
Debra Lawrence
Amanda Layman
Luanne Lemos
William Lewis
Karen Limov
Roxanne Little
Steve Littlewood
Jill Livingstone
Mary Lor
Debbie Lorenz
Katherine Matthews
Elizabeth McGinley
Ann Megna
Marguerite Meyer
Greg Miller
Bonnie Mills
David Mills
Karen Morris
William Morris
Gaudenz Panholzer
Veronica Panholzer
Leslie Pankratz
Nancy Parsons
Debra Peach
Kathryn Platter
Flora Pomeroy
Jane Porter
Patience Prine
Sharon Rhoades
Jodi Ricketts
Sabrina Rico
Elena Robinson
Lawson Robinson
Enid Ross
Jim Ryan
Jeff Ryan
Darien Sadeghi
Karim Sadeghi
Christina Sanborn
Cynthia Satchell
Steven Savoldi
Jan Schneider
Shannon Selbicky
Michael Seliskar
Mark Selle

Continued on page 28

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poetry corner

Where have all our children gone?

Our schools are closing, one by one.
And streets, where marchers once were strong
have emptied, as if all was done.
As if we've righted every wrong.

The ills of man are aging ills.
And middle age is where we are.
No strong young minds to bend our wills,
as once they did to end our wars.

The voting booths are empty now,
of all save those of us who care.
Of all save those who once were young.
Of all save those who are aware.

To not bear arms; or bear a child
is now a matter of a choice.
But not to act? Or not to vote?
express concern? or have a voice?

India's masses; Hong Kong's poor;
Ethiopia's starving throngs
await our helping hands. But none
save we, the old and middle old,
can work our fields to grow our food
or change our weary nation's mood.

Our greatest resource was our young
who now grow old as we have done.
Protest ill becomes the face
of middle age.
Where have all our children gone?

Phyllis Pasqualetti
San Francisco

AS PART of Monterey County Symphony's in-school pilot project, Jack Bayes, principal trombone and Donald Eshoff, principal trumpet of Monterey County Symphony, demonstrate that it's the musician's lip and tongue which makes the tone, by using washing-machine hose in the exact length of the trombone and trumpet with ordinary kitchen funnels to amplify the sound. Bayes is band instructor at Seaside High and Eshoff is principal of Del Monte School. A California Arts Commission grant matched by Music Performance Trust Funds and contributions to the Symphony for Youth work funded the 48 Spring in-school demonstrations. A summer program is under way in five Peninsula and Salinas schools.

Carmel High honor roll

Continued from page 26

Lisa Setzer
Ellen Sherman
Cory Sligar
Brett Smith
Susanne Smythe
Martha Snyder
Albert Sonntag
Richard Steiny
Meredith Stone
Sarah Strum
Rebecca Sweet
Linda Tedrow
Mary Thomas
Pamela Thomas
Beth Thoreson
Francis Toldi
Clare Twohig
Debra Upham
Bruce Wagner
Jennifer Walden
Teresa Watkins
Leslie Welge
Stacey White
Kim-Elizabeth Wilson
Linda Wilson
Barbara Woods
Julie Ziegler
Julie Zoellin

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Sundial Kitchen is enchanting

By PHYLLIS JERVEY

With so many new restaurants springing up in the Carmel area we were enchanted at first sight with the brand new "Sundial Kitchen." This warming Alpine chalet reminds one of small cafes in the German-Austrian tradition.

The owner is energetic and efficient Lore Parsons who is German and was trained in all aspects of good food in the restaurants of her family. To this knowledge agile Lore has added her own sophisticated imagination. Daytimes there are red & white checkered cloths at various sized tables. In the evening the atmosphere is more formal with dinner table settings & dimly lit Bavarian red lamps. Gay and friendly.

Lore met her American husband in Philadelphia who was ordered to Ft. Ord. At first Mrs. Parsons worked in the old Mark Thomas Inn, next ran The Carriage House in Carmel Valley, now we have the good fortune to describe Sundial Kitchen. "All good things happen in the kitchen," Lore tells us with her cheerful smile. The quaint reproduction of an antique stove is top-notch. On it from 11:30 to 2:30 daytime, gently steam big kettles of absolutely homemade soups, three varieties daily.

With adept vision our hostess was able to find just the right chef to team up with her ideas and recipes. Tireless Danish James Jorgensen follows Mrs. Parson's directions to the last detail. Strictly trained, he concocts three soups daily. We adored the fresh cream of mushrooms, so replete with halved small mushrooms and a delicate roux base, sauteed tiny onions, minced, done in butter with chicken broth. And how generous is a big bowlful or cup, served really hot, so you can relax and chat with you vis-a-vis. Jim also makes a pure vegetable soup, all cut into good-sized pieces; or one with beef bits added; his lentil soup is European-sturdy; the chicken-rice is pure-perfection.

We liked the salad buffet where one builds their own from a huge glass bowl brimming with freshest lettuce chunks (nothing leftover is ever used). There are little offerings crisp bacon bites, croutons, diced beets, chopped hard eggs, julliens of sharp cheese, suave oil & vinegar, herbed or plain, roquefort dressings to create your own. Imagine bothering to do all this at home!

Sandwiches too. Hickory smoked ham stacked high on special rye, Monterey Jack cheese, hot pastrami. Homemade desserts, beers, wines.

As for omelettes. Now is where Jim shines on his own. That Spanish one...ole. This inventive young chef told us that an alert certain connoisseur comes in daily always for "the Spanish one." We agree and this is how: To prepare a basic omelette in a cast iron or aluminum pan with rounded base put 1 tsp. butter in heated pan. When it sizzles drop in a little more butter & 3 small eggs beaten with 1 tsp. cold water, salt & pepper. Stir quickly with fork & shake pan until eggs begin to set. Then put under very low burning broiler until brown. Fold omelette to edge of pan. Turn out on hot luncheon plate, cover with this steaming sauce, sauteed in oil.

Salsa Espanola: One green pepper, 2 large tomatoes, 1 onion, 1 celery stalk, all cut up; dash cayenne, salt, pepper, sugar to taste, shredded Swiss cheese, chopped parsley, snipped fresh thyme.

Chicken Liver Omelette: Basic Omelettes serving four; 8 bacon slices broiled crisply, drain & crumble; 1 pkg. (6 oz.) frozen chicken livers, thawed. In same skillet with bacon fat reduced, saute livers cut in halves, dust with paprika; add 1 cup minced onion & some chopped fresh dill & parsley. Just before folding each omelette, fold ¼ cup of filling in each. Sprinkel with dill. Keep warm until serving.

Mushroom Omelette: Follow directions for omelettes. The filling is made of halved button C.V. mushrooms, sauteed in butter with finely chopped shallots or green onions & a whiff of dried or fresh crumbled thyme leaves.

Actually both Lore and Jim invent as they go along. It is their privilege. How about their Sunday Brunch? From 10 a.m. to 2:30 p.m. besides juices you will have Strawberries Romanoff during the summer season. These tiny berries are soaked in Cointreau, sprinkled with powdered sugar at will a la Lore Then a choice of above omelettes or fried eggs anyway you prefer with ham or sausage, or Eggs Benedict-English muffin; creamed chicken-patty shell; Quiche Lorraine...hot biscuits, jam, jellies, honey. What a way to go over the hill and far away. A glass of Champagne, compliments of Lore gives a back-to-Carmel urge.

Besides the daily specials, including soup & salad, there are many exciting dinner entrees accompanied by fresh artichokes, newest garden greens. Lore does all her own shopping...everything super pristine. Closed Mondays, they start with Beef Rouladen & tiny cumplings on Tues. Wed. it is Coq au Vin, Thurs. Honey glazed finger spareribs (brushed with honey, soya, ginger); Fri: Sole Marguery: To cleaned & boned filets of sole add this sauce: Melted butter, flour, s&p to make a smooth roux with 1 cup fish stock (or clam broth). Stir until thick & smooth. Add 2 Tbsps. cream with a little more butter. Crushed peppercorns, bayleaf, white wine, minced onion give zip. Sat. is Lamb Curry...a MUST!

Lore creates tiny potato puffs with a secret admisture. We guessed this but promised not to tell. What exquis morsels these are. Fine hot, cool or cold for hors d'oeuvres. No one else in Carmel surpasses these. Maybe we shouldn't have even mentioned them. In Virginia, my favorite state, they celebrate New Year's with the smallest unpeeled hot potatoes, grown in the cellar; each peeling his or her own, adding s&p, butter.

For an August Bonus: Excerpts from a Party Plans Fan. "As a fairly new Carmel resident, definite non-chef but long-time pasty eater, I find myself in the strange position of sending recipes for anything to anyone. So here is mine for:

CORNISH PASTIES

Pastry
1½ cups bread flour
½ cup lard
¾ teaspoon salt
½ cup water

Filling
¾ lb. round or flank steak
3 cups cubed potatoes
1½ cups finely chopped onions
6 teaspoons finely chopped rutabaga turnips
1½ teaspoons salt
⅛ teaspoon pepper
butter

Measure flour, lard and salt into a bowl and blend. Add water a little at a time until all flour is moistened. Press dough into a ball and divide into three parts. Cut steak into half inch cubes. Add cubed potatoes, onions, rutabaga, salt and pepper. Mix well and divide into three portions. Roll one part of pastry into nine inch circle. Place one part of filling on one half of pastry circle. Dot with 1 teaspoon of butter. Bring other half of pastry over and seal the edges, using a little water to hold them together better. Trim off excess crust and crimp the edges. Place in pan, bringing the crimped edge half way to the top. Make three openings in the top for steam to escape. Bake for one hour at 400 degrees. When done cover with cloth for ½ hour to steam. Serve with catsup or dill pickles.

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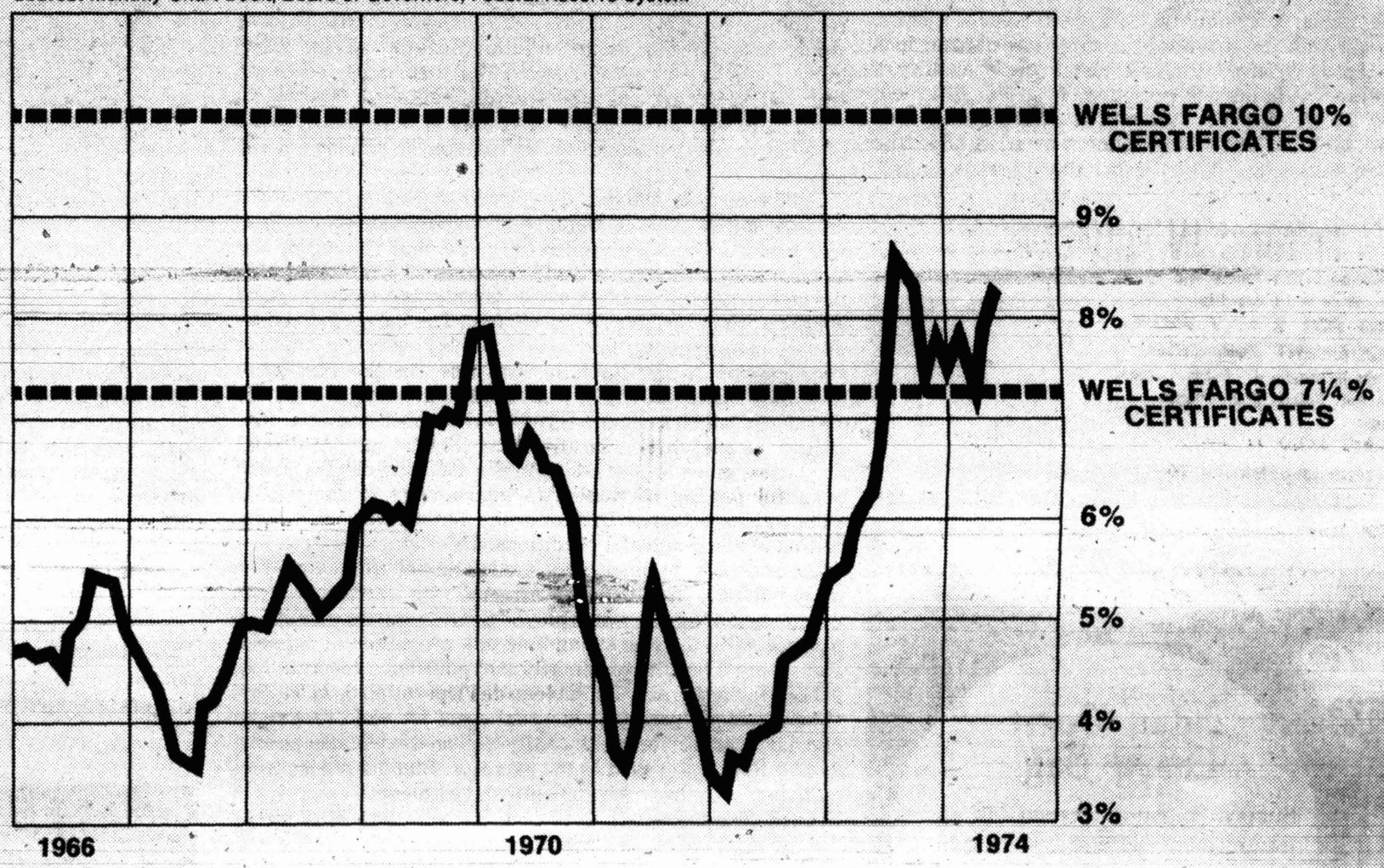

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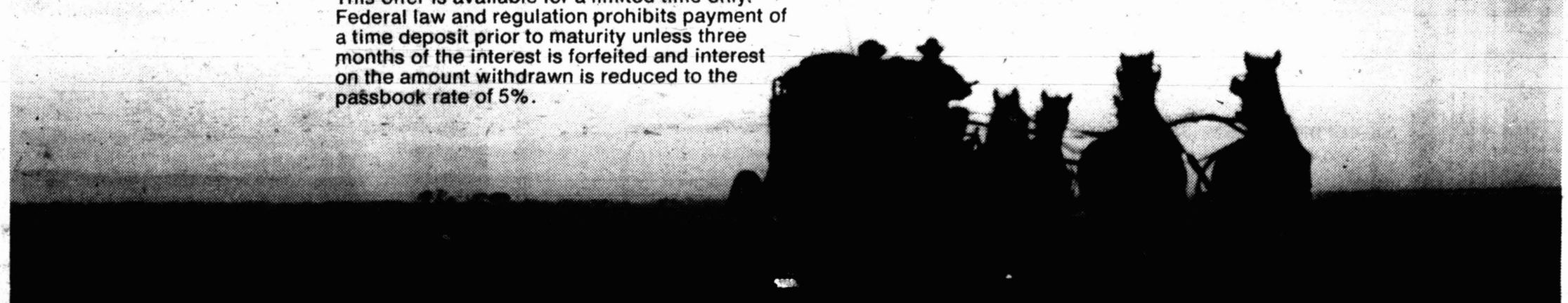

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Bach reviews

Continued from page 16

were assertive in their delineation, with the exquisite, singing tone of Raymond Duste's oboe indicating the lyric melody. The Mozartean fluidity of the line of musical thought was exposed with a definite organizational mobility that made listening a real pleasure. In the melodic second movement, the lyric and intuitive expressiveness of the playing was basic in its tonal projection and pleasingly objective in its delineation. The rich, striking minuet, suggesting a Haydenesque bucolic atmosphere, with the additional irregular phrasing, was outlined by this ensemble with vivacity and with an expert classic definition. In the Presto finale, the light-footed, fast-moving, ingeniously-compounded dance fragments "danced" with a lovely contour, and in a fine tonal balance. The pattern was excellently established, with all repeats taken, in a performance of characteristically stylistic and romantic persuasion.

Next on the program was a group of songs of Early English composers of the seventeenth century by the contralto Glenna De Weese, and accompanied on the harpsichord by Bess Karp.

The Henry Purcell "Music for a while" has some sort of mythological background, and it was sung by this artist in an inflective manner, and in a smooth tonality that modulated beautifully. "The Willow Song" by that ever-present composer, Anoymous, presumably from Shakespeare's time, came through with its charming, sentimental nature, in a well-intoned projection in an exquisite low register tonality of Ms. De Weese. "Adam's Sleep", again by Henry Purcell, showed Ms. De Weese in her lyrically-attuned high register, without the slightest trace of harshness or stridency. The Thomas Campion song, "When to her lute Corrina sings", was projected with a find sense of meditative and distinctive vibrancy. Her resonant voice quality so finely expressive, was in the register of her voice that showed her in a lovely enunciation with good modulative and harmonizing elements. As she sang with a cold, this reviewer wonders what she could really do when she did not have a cold, as this recital was so exceptionally fine singing. Bess Karp, at the harpsichord, was in perfect rapport with the contralto, and furnished sensitive and meaningful accompaniments. The J. C. Bach Quintet No. 4 in E flat major, Op. 11, is scored for flute, oboe, violin, viola, cello and continuo. The performers in this work were: Louise Di Tullio, flute; Raymond Duste, oboe; Mark Volkert, violin; Thomas Hall, viola; Joan Garvin, cello; with Bess Karp at the harpsichord continuo.

The most obvious characteristic of this quintet is the frequent separation of the four upper instruments into two groups of two-flute and oboe; and violin and viola-in dialogue with responses, an octave apart, and their subsequent uniting in a tutti. The second striking thing is that we find here the very source of Mozart's melodic language. In this respect, there was a closer relationship between J. C. Bach and Mozart than between J. C. Bach and his father, J. S. Bach. Imitative writing is not completely abandoned, but it never goes as far as fugal exposition, and it is used only in sections of commentary, development and transition.

Most of the first movement is in binary form. The slow movement always has a beautiful atmospheric quality, due both to melodic elegance and to the ingenious euphony of the scoring. J. C. Bach's predilection for alternating minuets, with two major sections enclosing a minor, foreshadows the systematic contrast of the romantic Intermezzo. In the binary movements, the importance of the second theme, recapitulated alone in the tonic, illustrates a transitional stage between the Suite and the Sonata, as in many movements by the young Mozart. Here, then, is the technique from which Mozart was to set out fully sketched. But if J. C. Bach had a certain influence on Mozart, it was due not to his musical professionalism, but to the charm of his melodic invention.

This ensemble played the poised melodies with tonal variety and coloration. Balance between winds and strings was perfect. The high-pitched flute and oboe militating and dominating the strings played in responsive brightness, with the strings giving an element of solidity and tonal textural weight by their incisive reinforcement. The harpsichord here in very unobstrusive, and was probably only retained as a concession to the habit of the time. In the Menuetto, Raymond Duste, the oboist was featured in a singularly lyric melody, in which he came through with spirit and brio. The duality of the flute and the oboe, almost in antiphonal responses, gives to this movement a virtuoso display in the beautiful pairing of these two instruments in their part-independence. Louise Di Tullio, the flutist, was most compelling in her wonderful renditions. The strings assisted in a supplementary manner with excellent definition and fine tonal balance. In the closing Allegro, with its typical gigue theme, again the two winds played in an exquisite conceptual manner, with the fine string tone in a projection of rapport, and giving a totality of sonority and polished interpretation.

The Marin Marais "Le Tableau de l'Operation de la Taille" (The Bladder Operation) is a real spoof for viola da gamba and narrator, performed by Sally Kell on the viola da gamba and by Robert Bernard as the narrator. Bladder stones were quite common in the seventeenth and eighteenth centuries in France. The patients had to face the alternatives of either having them excised operatively without any anaesthesia, or living and dying in pain. In addition, these operations were performed by certain so-called specialists, who had large audiences watching them. At certain times, even Louis XIV attended. Marais, himself, went through this operative procedure several years before his death, so the account and description is quite authentic.

Sally Kell, who is most alluring in her stage presence, played the music to the recitation of Mr. Bernard, with exceptional fine tone quality and with indications of the effect of the narrative on the music.

In a clear voice, with excellent diction, Mr. Bernard recited the following order of procedure of this operation "The apparatus is set. The patient trembles. He is brought to the operating table. The instruments of excision are lowered to the objective area. A sombre mood exists. The patient is bound, hand and foot, with silken chords. The incision is made, the forcepts are inserted. The stone is removed, the patient's voice fails, blood gushes out. The patient is untied, and carried off to bed, where a placid recovery results." This is Marin Marais "Pieces de Violes", Nos. 108-9. The Cryes of London, a Humorous Fancy by Orlando Gibbons, was performed by The Festival Chorale conducted by Priscilla Salgo, with Bruce Lamott at the harpsichord. This, Mrs. Salgo explained, was an exercise in seventeenth century salesmanship. This Humorius Fancy is really an "In Nomine". This is a form of Fancy which contained a Plainsong melody-a bit of ancient ecclesiastical music-allotted to the viola alone, as in this case, the third viola. There are many specimens of this form by composers at the end of the sixteenth and the beginning of the seventeenth centuries, but they are always for instruments only. This is the first time that it occurs where vocal parts are used. The Cryes are allotted by Gibbons to the various voices. In a few cases, the voice has been changed from alto to tenor, the alto part having been always sung by men. The charming "Chimney Swepe" song is given to the tenor. If he is joined by the soprano, it adds much to the effective performance. It is not possible to show the Plain-song in the harpsichord part, but, it will only be indicated in this instrument.

The various solo voices from the Chorale, in turn, pleaded, rather raucously, with the multitude to buy their wares, in a fantasy of musical cacophony. The invocatory pleadings were humorous and progressive, with all in an assertive pronouncement. In the one section, where the Chorale sang in unison, it was sentimentally beautiful. Thomas Goleeke, tenor, sang the lovely "Chimney Swepe" part with real involvement. The harpsichordist cooperated fully and expertly. Priscilla Salgo, conducted in a rare and joyful vein, this musical extravaganza that left the audience in a hilarious mood.

This was, indeed, a concert of joyful dimensions all-around, each group contributing immeasurably to the happy mood of the S.R.O. audience.

A RECITAL BY THE CARMEL CONSORT

The Carmel Consort gave a song recital on Friday morning, July 26, at All Saints' Church in Carmel. The performers involved were James Schwabacher and Kenneth

Continued on page 31

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Bach reviews

Continued from page 30

Westrick, tenors, and Robert Bernard, bass, assisted by George Sakellariou, guitarist and lutenist; and Bess Karp, harpsichordist.

The opening number consisting of two unaccompanied canonic Madrigals of the fourteenth century, one by Jacopo da Bologna, and the other by Giovanni da Firenze, was performed in the first case by the two tenors, and, in the second case, by the two tenors and the bass. In the middle and the low register of his voice, Mr. Schwabacher was passable, while Mr. Westrick and Mr. Bernard sang with steady intonation and with melodic inference.

In the seventeenth and eighteenth centures Spanish songs for Tenor and Guitar, Mr. Schwabacher was vocally on his own, with his voice failing to project these songs in either a melodic or harmonic line. Mr. Schwabacher has a wonderful stage presence, with excellent and authoritative musicianship and an infinite capacity for musical research, but he does not, alas, have the voice for a solo projection anymore. Mr. Sakellariou, the guitarist furnished lovely and pertinent accompaniments. The duets and trios by William Corkine, John Bartlet, John Coprario, Robert Jones and Thomas Weelkes (all composers of the Elizabethan era), involved the three singers, with the guitarist, George Sakellariou this time, accompanying them on the lute. Here, Mr. Schwabacher performed in a creditable manner, assisted by the extroverted tonality of Mr. Westrick and the compelling and full-voiced bass of Mr. Bernard. Mr. Sakellariou on the lute was charming and authoritative in his accompaniments. In the seventeenth and eighteenth century French songs, Mr. Schwabacher had Bess Karp accompanying him on the harpsichord. This reviewer is happy to observe that in these songs by Charpentier, Monteclair, Destouches and Philidor, Mr. Schwabacher, by maintaining a low and middle level of tonal exposure, managed to negotiate these songs with adequate and viable vocalism. In addition, he modulated well; his French diction was excellent, and his inflection and intonation, was quite good. The fourth song by Philidor, a renowned chess player of that period, required a much higher tonal register than Mr. Schwabacher could muster with good competence, and, he, therefore, ran into trouble again. Bess Karp, as usual, was most acutely aware of the music implications of these songs, and performed them in a most exquisite manner.

In the interim, preceding the final groupings of songs, George Sakellariou again repeated the Fernando Sor: Introduction and Allegro for Guitar, that he had performed previously in his solo guitar recital the first week of the Bach Festival. The impression of this reviewer was that he performed this work even more satisfactorily than he had done previously. His present performance of the Spanish rhythm manifestations, as well as the co-mingling of the classic and the folk idioms in this piece was much more emphatic and pronounced, and he seemed to play with greater bravura, and with a finer sense of involvement than he had done on the previous occasion. An altogether charming young man is Mr. Sakellariou. In the final group of songs, Italian Chamber Duets for Two Tenors and Harpsichord, involving Mr. Schwabacher and Mr. Westrick with Bess Karp at the harpsichord, there were songs by the composers Grandi, Bononcini, Paisiello, and Handel. When Mr. Schwabacher sings in concert with an associated singer, he manages to come through very well, with certain elements of musical evaluation that have consistency and viability. The lovely aria by Handel, "Unto us a child is born" in its Italianate setting, and having been written a number of years previous to its incorporation into the composer's Oratorio "The Messiah," was pronounced with a deep affection and its musical rhythmic components were delineated in a competent and valid manner.

THE LAST RECITAL

On Saturday morning, July 27, the last recital of the current Bach Festival took place at All Saints' Church in Carmel. Involved in the program were Louise Di Tullio and Martha Blaine, flautists, and assisted by Bess Karp, harpsichordist and Robert Adcock, cellist, acting as the continuo. This was an identical recital, with one exception, to that given by these principals on Saturday last, July 20. The works of J. S. Bach, C. P. E.Bach, 'G. P. Telemann and F. J. Haydn were programmed.

The opening number, The J. S. Bach Trio Sonata in G major for Two Flutes and Continuo, BWV 1039, composed around 1720, is definitely by Bach. It is the first version of a work later to be transcribed by the composer himself as the first of the Three Sonatas for viola da gamba and harpsichord (BWV 1027). It has achieved wider currency in that form, but the original version has the advantage of much greater polyphonic clarity. This instrumentation also adds enormously to the color of a work, which, in some aspects, such as the langorous third movement, foreshadows the mood of the Passion music. It follows the form of a church sonata in four movements.

In the opening, serenely-smiling Adagio, Louise Di Tullio and Martha Blaine exposed the expressive melodic line with pure, intimate jubiliation. Balanced by the fine bass line of Bess Karp and Robert Adcock, there was a conjunctive and exquisite tonality of reinforced texture with beautiful sonority. Entering the allegro movement across a bridge with a delightful cadence, the two flute soloists exploited the theme in its popular vein, with a musical integration of exceptional solidity. The admirable adagio appeared in bright, luminous patterns, throbbing with life and full of confidence, with the flautists weaving and modulating in a charming rendition. With Louise Di Tullio opening the Presto finale, this section was outlined with an abundance of technical virtuosity combined with a radiation of exposition in a rhythmic conception. They harmonized perfectly in their responsiveness, and the whole sonata moved along with elan and spirit, making a most ingratiating one for the audience.

The C. P. E. Bach Sonata in G major for Flute and Continuo, performed by Marthan Blaine, flute, and Bess Karp, Harpsichord and Robert Adcock, cello, is a work that has an innate classic conception, with a very joyous and insouciant character. In its two movements, allegretto and presto, it has an incisive, round sonority, without dialogue or combative bithemism. Martha Blaine exposed this work with an accentual and idiomatic expressiveness. Good breath control, melodic intent, and a sensitive musical line were the outstanding marks of her playing. Nostalgic and insinuating modulations, with accurate repeats, was observed by Ms. Blaine in her delightful musical formulation. The sweet cantilena, in exquisite and instinctive tonality was beautifully and strongly reinforced by the continuo of Bess Karp and Robert Adcock. The Italianate grace and charm of this work was most wonderfully brought out by Martha Blaine, making of this small sonata an intrinsic virtuoso piece.

The G. P. Telemann Canonic Sonata No. 2 in D major for Two Flutes, has also been performed on two violins. In this performance, Louise Di Tullio and Martha Blaine were the two flautists.

There is no doubt that a composer that lived as long as Telemann did and wrote as much (he was one of the most prolific composers of all time) wrote a great deal which can be classed as second rate material. However, in Telemann there burned the spark of true genius, and, as we go on to hear his oratorios, Passions, and other church music, his operas, overtures, sonatas, chamber music, etc., we find more and more that the opinions of his contemporaries (including Bach) that he was a great composer was entirely justified. This sonata is a case in point. It is not simply a graceful, little occasional piece tossed off by a glib writer. It is a superbly conceived, beautifully developed example of an art and style that was then emerging, but eloquent it is in itself, and most certainly worthy of the attention of modern ears.

Playing it in canon form, with the two flautists in resposive comments with and against each other, they projected it in an exquisite manifestation of tonal sense, which, in addition, had vivacity and opulence, particularly in the opening spiritoso movement. The Larghetto, with a nostalgic meditation, and with lyric definition in perfect rapport. The final allegro was innovative in its persuasiveness and comprehension, with fine modality and with an compassing tempo rubato.

The G. P. Telemann Sonata in F minor for Flute and Continuo has an interesting origin. Like many an article or short story today, it first appeared in a magazine. In 1728, Telemann and Goerner founded the first German music periodical "Der getreuer Musicmeister" (The Faithful Music Master), which appeared every two weeks in the form of a four-page "lection" (reading or lesson). Unlike our current music periodicals, "Der getreuer Musicmeister" was not devoted to articles and criticism about music, but consisted of music itself. The music, which was for various scorings, both vocal and instrumental, was, of course, new, and much of it was by Telemann, himself. The "lections" of "Der getreuer Musicmeister" were not numbered as to either date or volume, nor do we know for how long a time they continued to appear. It is thus impossible to date ac-

Continued on page 32

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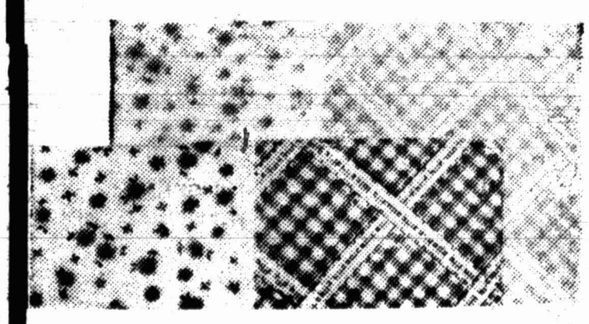

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Bach reviews

Continued from page 31

curately any of the pieces published. At any rate, twenty-five "lections" survived, after almost two and a half centuries. This particular sonata was originally scored for bassoon and continuo, but bore the additional note that the solo part could also be played, two octaves higher, on the recorder. The replacement of this latter instrument by the transverse flute is easily within the permissible latitude common in Baroque practice. The four movements are in the traditional slow-fast-slow-fast pattern.

This sonata was played by Louise Di Tullio with the accompaniment of Bess Karp at the harpsichord and Robert Adcock at the cello. The opening 'Andante was played with exquisite trills and with an accented harmonic and rhythmic projection, exposing the chromaticism and melodic refrain. In the vigorous and straightforward allegro, Ms. Di Tullio outlined it with a keen intutitive and idiomatic assertiveness, and with the thematic ideas in an excellent and visible perspective. The continuo helped to maintain a tonal balance by equating the high-pitched sound of the flute timbre with the more rugged bass line. In the andante, there was a sonic, langorous sensuousness that showed off Miss Di Tullio's flute playing to its best advantage. The vivace finale was given an extemporized assertion. Its fluidity of animation, and its mobility of movement was amply emphasized by the astonishingly nimble flute peroration. The F. J. Haydn London Trio No. 1 in A major for Two Flutes and Cello is the first of Haydn's three trios for this combination of instruments. Written in 1794, he did not spend much time on its composition, but the fact, nevertheless, remains that Haydn had begun to spend much more time on his compositions of lesser importance. By the introduction of a dotted rhythm, the nature of the work became more piquant and arresting. This trio has also been performed by two flutes and a bassoon, doubling for the cello.

In this performance, Louise Di Tullio and Martha Blaine played the two flutes and Robert Adcock, the cello. This work was a repetition of the same composition played by the identical principals in their first recital of one week ago, Saturday, July 20. In general, it may be observed that the present performance was even better than the previous one, particularly the cello playing of Robert Adcock, who, this time, was much more in balance and in tonal weight with the two flutes, and much more assertive in his own right, as an equal partner in this Trio. Furthermore, the fine, conceptive performance of the allegro was introduced with excellent intonation and exact definition. In the andante, there was a sensuous flow with a definitive posture by all three soloists. In its salon-type of musical expression, it, exhibited, nevertheless, the brilliancy and genius of the composer. In the finale, there was an excellent orientation with fine perceptive instrumental variety and coloration. The whole trio came through in an aggregate of tonal manifestation that was composed of gusto, brio, and suavity. Although this was a minor work of Haydn, as performed here, it was most ingratiatingly received by an overflow audience that had the S. R. O. sign out.

EPILOGUE

The 1974 Carmel Bach Festival has now passed into musical history. In assessing the Festival as a whole, one comes to the conclusion that it was culturally satisfying as well as musically successful.

Programming was of the most varied and interesting type, with composers represented all the way from Bach to Barber. This made for an over-all picture of a broad spectrum of all types of composers who owe their heritage, in some respect or another, to the influence of the Leipzig Cantor.

The excellent Chorus, Chorale and Orchestra, under the most competent direction of Sandor Salgo, performed during these two gruelling weeks in a manner not only denoting technical and musical virtuosity, but also with scholarly and erudite conception and interpretation.

The instrumental and vocal soloists, those that had played at previous Bach Festivals, as well as those that played here for the first time, acquitted themselves admirably, with emphatic expostion. A few outstanding examples may be cited in point.

Carole Walters, mezzo-soprano, and Istvan Nadas, pianist, who performed both in solo performances, and in concertized manner with the Orchestra, were exemplary and individualized in their renditions.

Bess Karp, harpsichordist, playing in solo recital, in accompaniments, and in continuo, almost constantly throughout the whole Festival, deserves many accolades for her sterling and authoritative performances.

Another soloist that deserves special mention is the horn player, Arthur Krehbiel, who gave a rendition of the Mozart Horn Concerto No. 2, on two occasions that was exceptional in every respect.

Soloists of previous years, such as Douglas Lawrence, Darlene Lawrence, Louise Di Tullio, Raymond Duste, Rosemary Waller, Martha Blaine, Mark Volkert, Edward Haug deserve laudatory mention for their very special performances.

Furthermore, the Mission Concert this year, featuring Sacred English Music at the English Court, was one of the best Mission Concerts, at least, within the last five years that this reviewer has covered the Festivals.

There was only one disappointment. Lukas David, the violinist from Germany, although a terrific technician, did not measure up to the emotional and communicative standards set by previous violin soloists.

Insofar as the morning recitals were concerned, they all were of varying excellence, both in the unusual and interesting programming, as well as in the implementation of these programs, musically.

It would not be fitting nor proper to say au revoir to this Festival without paying tribute to Maestro Sandor Salgo for his arduous, and dedicated interpretations and direction and conducting during the entire two weeks. Kudos must also be extended to Priscilla Salgo and Kenneth Ahrens for their untiring efforts in selecting, auditioning, and training the Chorus and the Chorale to the point where it became such a magnificent vocal entity. And to those other unnamed and faceless persons for the organizational effectiveness in gearing and putting together the non-musical elements in such a fine and competent manner.

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Tennis talk

By KEN GREEN

Despite some unusual scheduling problems, the Feast of Lanterns senior tournament was completed at twilight Sunday and every participant seemed happy with this years program. For myself, I would have to say it was more of an endurance test than a tennis tournament.

There were a groups of us, fools that we are, who entered three events. At one stage of the tournament on Saturday we played seven matches from 8:30 a.m. to 8:30 p.m. They wouldn't ask a junior to play this many matches in one day, how can they expect this geritol set to live through this test? I suggested instead of water at courtside they better have a heart-lung machine.

The players who survived this ordeal were not necessarily the best players, but rather they were the ones whose bodies held together through four days of this. Normally in a tournament of this kind there is a great deal of locker room talk and laughter--not so in this one. The sounds in this locker room were gasping for air and an occasional death rattle. I wore out a pair of shoes in one day and lost eight pounds in the process. Some of us ran up to twenty-five miles and the general question was, would we do this for a living? Tennis players are truly crazy people...

If the Feast of Lanterns tournament is going to remain a success then some adjustments will have to be made. I would suggest they enlist the aid of a competent tennis professional who can assist them in scheduling and seeding this tournament. This is really a colorful event on the senior schedule, I would hate to see it lose favor with the players and fans.

Some highlights of the program were as follows--fierce tempered Dr. Steve Voydat from Los Altos winning the 45 mens singles without the loss of a set along the way. Steve attributed his success to playing the past three weeks in France on clay courts competing in the AMA championships.

Fine senior competitor Tom Shurburne calling his own shots out, making it easy on his opponent. Tom reached the finals in the 65's.

The great showing of local talent which had to be a surprise to the visiting contingent. Marge Kohler winning the woman's singles, a finalist in womans doubles with Donnie Nail and winning the mixed doubled with yours truly. This was a particular thrill for me as we defeated the California State mixed champs in the semi's and the very tough local duo Vic and Yoko Taylor in the finals. I regard mixed doubles as an afterthought, but playing with Marge Kohler makes the job easy. I think we could have won the men's doubles--she's a tough one.

Jim Jenkins and Rob Reade reaching the semi's of the 55 doubles, Reade's hitting his whooping forehand with reckless abandon.

Vic and Yoko Taylor defeating the nationally ranked senior mixed team of Jack and Donna Myers in the semi's. Yoko is improving with every tournament.

Last, but how sweet it is, the second straight doubles championship for Myers and Green, placing them in a deadlock for No. 1 ranking in Northern Calif. 45's with Krikorian and Gale. We will meet Krikorian and Gale at Bolder Creek, Aug. 6 to decide the issue.

Bob Wood reports:

By BOB WOOD

Monterey County Assemblyman

Although gasoline is more plentiful today than it has been for some time, its current retail price is nearly double that of a year ago.

Pointing to record oil company profits, several state Legislators have characterized this dramatic increase as "un-justified" and "artificial." In hopes of protecting California motorists from further industry abuses, these same legislators have introduced measures which would place most of the state's major oil companies under the regulation of the Public Utilities Commission.

Under this proposed legislation, oil companies, like California's power, water and telephone companies, would have their rates and general operating procedures set by P.U.C. However, the most important consideration is whether or not P.U.C. regulation will achieve its major purpose: the reduction of gasoline prices.

According to a recent State Attorney General's report on the status of California's oil companies, the answer to this question is a definite "no." In Attorney General Evelle Younger's words, he says we ought to stimulate competition in the industry...P.U.C. control might cut prices in the short run, but it would also curtail exploration and decrease competition. This would tend, he says, to keep prices up.

However, Mr. Younger proposed that the P.U.C. be given regulatory powers over intra-state petroleum pipelines. There is evidence to suggest, said Younger, that independent oil companies have been denied access to pipelines belonging to the "major" companies. Strict P.U.C. regulation of these pipelines can be expected to lead to lower gasoline prices since it would increase the availability of gasoline to the independent dealers.

Younger concluded that in the absence of a shortage, gasoline prices will come down if the major companies are forced to compete for sales to retail outlets. The Attorney General went on to say quite the opposite will be achieved if certain legislators have their way and California's oil companies are placed under the absolute control of the Public Utilities Commission.

Enuf for now.....Bob Wood

P.S. Recently my wife volunteered to keep watch over two young boys ages 5 and 11; both had recently acquired a new grandmother (one of my wife's close friends) through a second marriage. The new Grandmother had gone all out to make the boys feel at home with their newly acquired family. We have a small mountain cabin in the Arroyo Seco so Betsy took the kids to the hills so they could enjoy the little river that runs right below our place. I happened to be with them for a few minutes that afternoon and all of us were enjoying the cool water of the river. However, the spot the boys waded in was much too shallow and rocky for swimming so Betsy and the boys decided to build a small rock dam in hopes Mother Nature would provide them with a deeper pool. All of us were looking around for rocks to build up the dam when my wife said to the two boys, "Why don't we get the rocks out of the bottom of the river and it would serve a two-fold purpose besides making it easier to wade without our bare feet hitting the jagged rocks." I casually said to Betts, "That's a smart idea, Grandma." And the older boy quickly turned to me and said, "Oh, Mr. Wood, all Grandmas are smart." Just as though I should have known this all along. I got to wondering as I left just what category Grandpas fir into in the mind of the young boy. Whatever it may be, there seemed to be no question about Grandmas.

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The old meets the new at Carmel telephone facility

Carmel's new electronic switching system was checked out recently by two phone veterans who recalled the days when a four-man crew set four poles daily by hand, and shared a conversation one of them had in 1928 with the president of the company.

Robert J. Hutchison, splicing foreman who joined Pacific Telephone in 1935, visited the Carmel ESS office with Horace Wardle, who retired as a plant service foreman in 1956 after 41 years of service. Both men live in Carmel.

Wardle brought with him one of the exotic pieces of phone equipment in the 1920s -- the master switch for dial equipment installed at the Hotel Del Monte, Monterey, in 1926.

Its heavy metal moving parts and fabric insulated wiring contrasted sharply with the multi-million dollar ESS equipment's shiny panels and lights.

"This old-timer operated every time any of the 50 dial lines activated it for a call," said Wardle, "and it never had new parts or interrupted service until the time it was taken out in 1967."

The new ESS handles service for about 10,000 subscribers in the two prefixes of the Carmel exchange.

The $3 million Carmel project cost some $2 million in equipment changeover, with $57,000 for building changes and expansion, and the balance of the expense was for increased lines and trunks to handle future growth.

Hutchison, in his career of almost 40 years, has worked on switching changes from magneto, through different types of mechanical switching equipment to this new solid-state ESS.

"I started out in San Jose," he recalled, "and made $17 a week as a splicer's helper, which wasn't too bad for those days in the middle of the Great Depression. It was 1935 and I was 20 years old and grateful for that 44-hour-week job.

"We worked out of the San Fernando Street office, which had six (two-man) splicing crews and three (six-man) construction crews. Tools were pretty primitive then, but we had a lot of them because we didn't have torches in those days which take the place of several tools.

"Holes were dug by hand with four men using long-handled spades, spoons, a digging bar and shovels. We placed four poles a day, using booms set up at each site. Three men raised the pole with pike poles and one man supported it with a prop called a 'dead man.'

A pickup truck towed the splicing cart, because there just weren't the specialty type vehicles we have today."

He remembers back in San Jose that "Joe Nicholson, a station installer, carried tools in a knapsack on his back...and some men rode bikes with their tools in a sack slung over the handlebars."

He came to Carmel with his wife, Betty, in 1950.

His father, Benjamin Hutchison, started in St. Louis with Southwestern Bell and worked on the Transcontinental Line which opened in 1914. The elder Hutchison was a construction foreman in San Jose when his son joined the company.

Hutch still has his father's yellowed 1929 edition of the Accident Prevention Code "which was still being used when I started working."

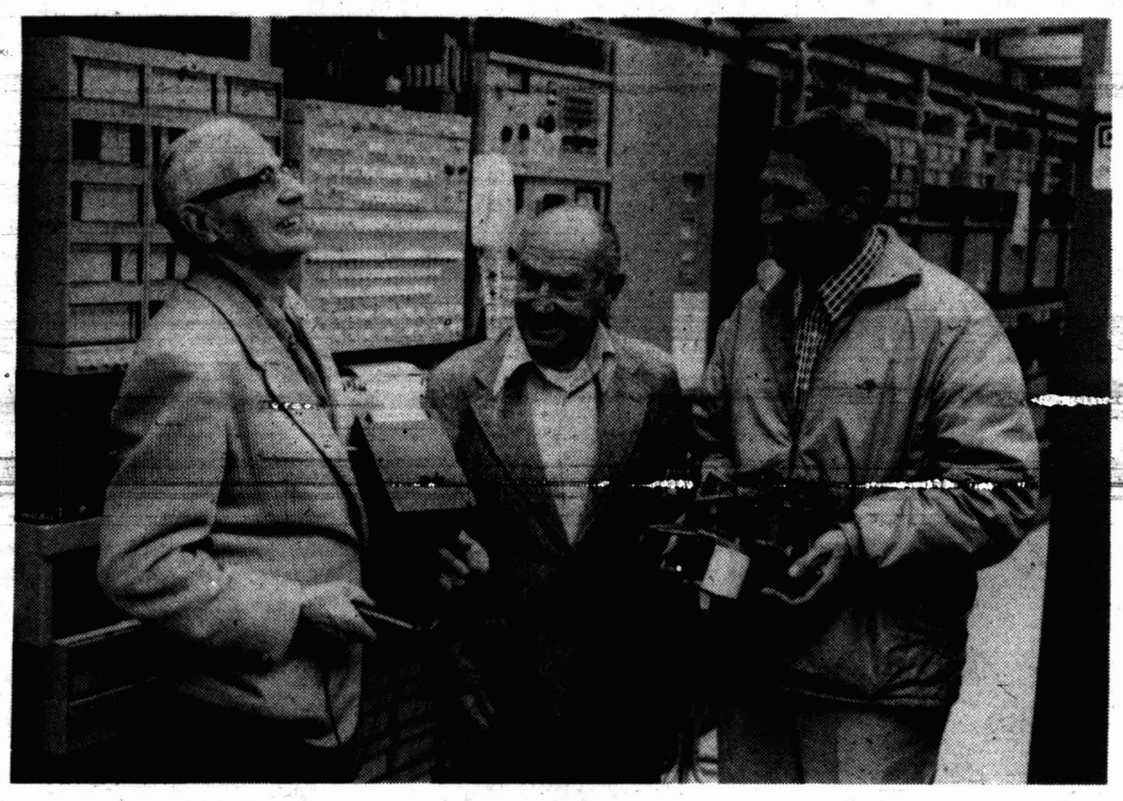
Horace Wardle has, in addition to the switcher from the Hotel Del Monte, a veritable museum of historical phone equipment in the attic of his Carmel home where he lives with his wife, Hazel.

He joined the company in 1923 in Pasadena, having worked as a lineman in Canada since 1911.

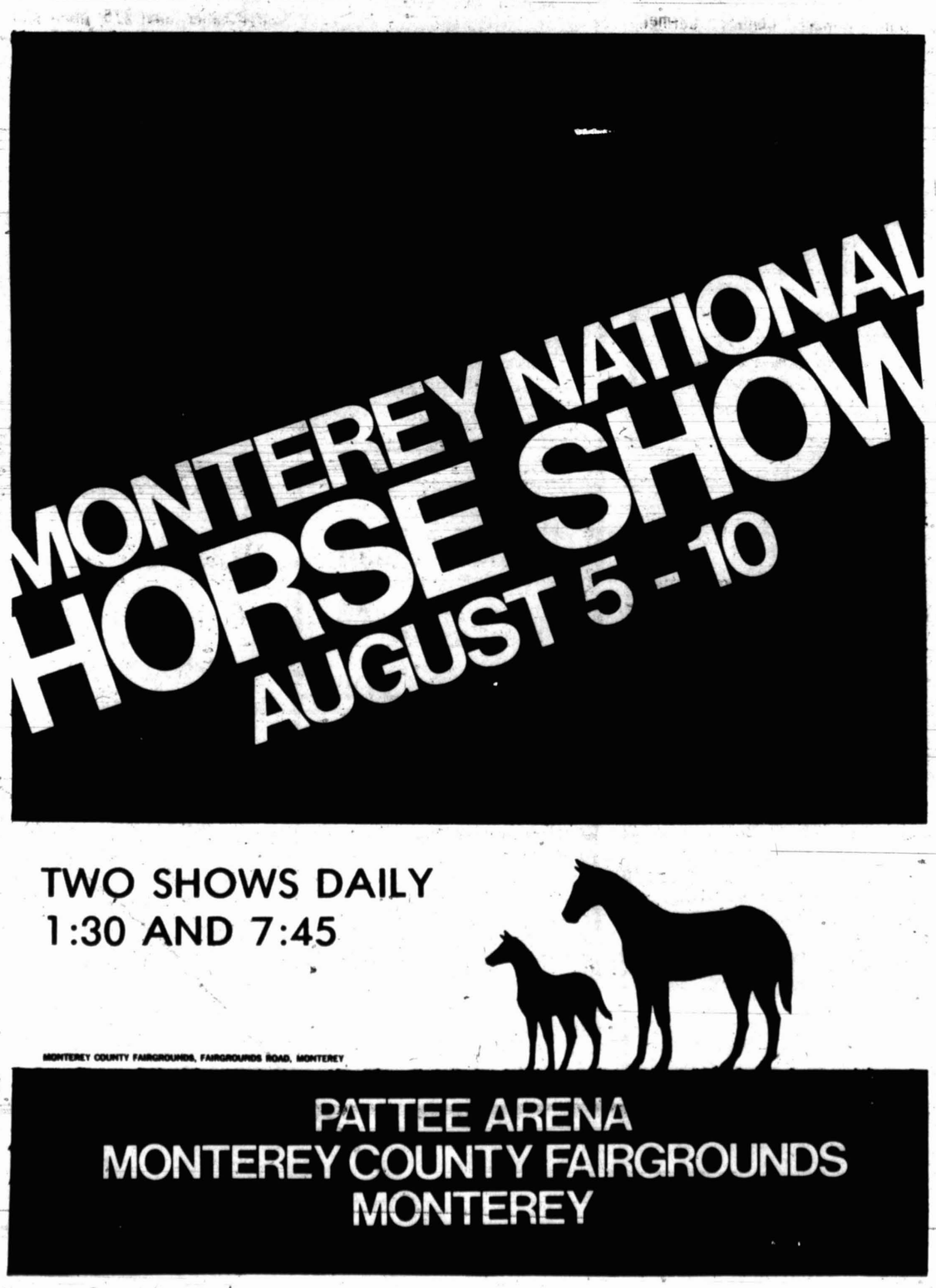
"I had dial experience in Canada," he said, "and in those days, that was a pretty technical and rare background for a phoneman. It was probably because of that background that I was chosen to operate the new Del Monte equipment room in 1926, which was the first this side of Los Angeles."

He spent 30 years at the Del Monte and met and talked with such luminaries over the years as the Prince of Wales, PT&T president Walter Gifford, Charles Lindbergh, and Marilyn Monroe.

Wardle has two sons. Ronald, a senior engineer in Santa Curz, who worked for Hutchinson from 1949 to 1955 as a splicer's helper. He became a splicer and finally an engineer. His other son, Bill, is a geologist in Texas.



TWO PHONE veterans on a recent tour of the new Carmel electronic switching facility compared the new solid state equipment (background) and the old-time master switch installed in 1926 for 50 dial phones at the Hotel Del Monte in Monterey. Holding the switcher is Steve Mateik, maintenance splicing foreman in Monterey. Horace Wardle (left) is the man who helped install it and who worked with it for 30 years in the Hotel's phone equipment out of his 41 years with Pacific Telephone. Robert Hutchinson (center), Monterey splicing foreman who began 40 years ago in San Jose, talked over the old days with Wardle during their tour.



Intensive dance workshop offered

A five-week Intensive Dance Workshop in ballet, modern and jazz dance techniques taught by Jennifer Hubbert will begin on Monday, July 29, in the Monterey Peninsula College Dance Studio, and conclude in August with a special guest artist.

Ms. Hubbert said the workshop would include six different dance classes offering 64 class meetings. Registration fees for each class are $1 and dance enthusiasts can take the complete workshop series for $40.

Morning classes in ballet start at 9 p.m. and modern dance techniques classes will start at 10:45 a.m. on a daily basis during the workshop. Included in the two classes is basic dance training, with concentration on centering, alignment and ease of motion alleviating tension with the use of breath to fulfill the movement.

Evening classes are more specialized. Meeting each Monday beginning July 29, is Improvisation and Dance Design; on Tuesdays beginning July 30, the class topic is Dancing with Choreographers; on Wednesdays beginning July 31, the evening dance topic is Jazz, and Music and Dance is the title of the Thursday evening classes beginning Aug. 1. All evening classes meet from 5 to 7 p.m.

Joy Hubbert, a member of the Bella Lewitsky Dance Company which is presently on tour in the U.S. and Europe, will be the workshop's guest artist during the week of Aug. 26-30.

Public Notices

PUBLIC NOTICE

The annual report of the **Edmund and Marianne Bergler Psychiatric Foundation** is available at the offices of Millard, Tourangeau, Byers & Fisher, Sixth and Dolres, Carmei, California 93921 for inspection during regular business hours by any citizen who requests it within 180 days of publication of this notice.

Dates of Publication:
July 11, 18, 25, 1974.
August 1, 1974.

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. F5161-20

The undersigned person is doing business as KEY MAGAZINE Carmel and Monterey Peninsula and KEY TRI COUNTY at
6270 Brookdale Drive
Carmel, California 93921
PENNY GREEN also known as BARBARA ANNE GREEN
whose address is
Po. Box 2123
Carmel, California 93921
This business is conducted by an individual.
Dated: July 1, 1974

PENNY GREEN

I hereby certify that the foregoing document is a true copy of the orignial on file in may office.
Dated: July 8, 1974
ERNEST A. MAGGINI, Clerk
By: **LOUISE TAULBER** Deputy
Expires: Dec. 31, 1979

Date of Publications:
July 25, 1974;
August 1, 8, 15, 1974.

PUBLIC NOTICE

NOTICE IS HEREBY GIVEN that the Board of Adjustments of the City of Carmel-by-the-Sea, California, at a meeting held Wednesday, July 24, 1974 at the hour of 4:00 p.m. took the following action:
P.C. 2-317
USE PERMIT
Mr. & Mrs. Lawrence Friedman
E-s Dolores between
Ocean & 7th
Bock 76, lot 10

GRANTED a conditional use permit for a food service establishment.

NOTICE IS FURTHER GIVEN that the action of the Board will be final and conclusive five (5) days after publication of this notice unless an appeal for the Board's decision is taken within said period in the manner provided by Sections 1343.0 and 1343.2 of the Municipal Code of the City of Carmel-by-the-Sea, California.

BOARD OF ADJUSTMENTS
City of
Carmel-by-the-Sea

DOROTHEA ROBERTS,
Chairman

by: **IDA PETTY,**
Acting Secretary
thereof

Dated: July 25, 1974

Date of Publication
August 1, 1974

LEGAL NOTICE
NOTICE OF INTENTION TO SELL

In compliance with the California Uniform Commercial Code, notice is herby given that a bulk sale is about to be made as of Aug. 31, 1974, of the business and personal property known as the Village Hallmark Shop, located on Ocean Ave., in Carmel, Ca. The transferors are James Caylor and Luanne Caylor, 26040 Dougherty Pl., Carmel, Ca., and the transferees are Philip Davis and Carol Davis, 1227 Gronwall Lane, Los Altos, Ca. This transfer to be made through the office of Tod Cox, Realtor, 7th Ave. and Dolores, Carmel, Ca., as of Aug. 31, 1974.

JAMES CAYLOR
LUANNE CAYLOR
PHILIP DAVIS
CAROL DAVIS

STATE OF CALIFORNIA
COUNTY OF MONTEREY
On this day July 24, 1974 personally appeared before me the persons known to be the persons whose names are subscribed above to this Notice of Intention to Sell, and acknowledged that they executed the same.

THOMAS B. COX
Notary Public

Date of Publication
Aug. 1, 1974

Pine Cone Classified

1 Special Notices

CREATIVE DAY Care, nursury school atmosphere. Experienced teacher. 3 to 6 years old. Licensed. Mid-Valley. 624-6839.

USED LUMBER, clean, reasonable price. Especially good for barns, sheds, fencing, floors, etc. 394-0490.

PARAISO HOT SPRINGS -- 8 miles southwest of SOLEDAD -- Hot indoor mineral bath -- Two outdoor pools -- Picnicking, fully furnished housekeeping cottages, tent and trailer spaces. Call 678-2882.

DION REED metaphysical practitioner. Consultation by appointment, 372-1134 after 6 p.m.

WE KNOW you've done your share for People! Now how about our animals? Our SPCA Benefit Shop desperately needs all kinds of resaleable items. All do funds go to Monterey County SPCA. Call 624-8443 if you have anything to give us. All donations tax-deductible.

CARMEL WOMEN'S club available for receptions, private parties, lectures (movie screen available) and organizations. Phone 375-5212, 624-1982 or 624-4121 evenings.

2 Lost & Found

FOUND: GIRLS gold ring near High School gym. Describe to claim. Call 624-7188 or Box 4461, Carmel.

WHITE LONG hair red point Siamese, blue eyes with collar, named Fluffy. Lost Lincoln & 5th on July 4. Mrs. Derbyshire, Bank of America Trust Department. 624-5351 or home 624-0740.

REWARD. LOST set of keys along Carmel Valley airstrip. Bring keys to Outlook, Mid-Valley Shopping Center or write Box 397, Carmel Valley.

4 Services Offered

AQUA POOL SERVICE AND SUPPLY -- Monthly service, equipment, repairs, supplies and chemicals. Serving you since 1965. Noel Van Bibber. 624-5650.

GARDEN WATERING services. Any kind of watering. Will water for out of town owners. (408) 624-6937.

PAINTING & PAPER-HANGING done by a professional with 15 years experience. Reasonable prices. Free estimates. Local references. Joseph DiMauro, 624-1207.

M & T Hauling
FREE ESTIMATES -- Trash hauling, lot clearing, tree trimming, furniture moving. Days 624-8651. Evenings 624-3006, 372-4721.

"MR. MINI CLEAN," has returned. Our hero cleaner has excellent Carmel, Pebble Beach references. He excels at windows -- will consider anything! Call late evenings, 375-4984.

EUROPEAN CARPENTER: Walls, windows, doors, paneling, shelves, sundecks, etc. Repairs. References. Please call 375-6596, evenings.

BUILDING TRADES specialist. Reasonable rates, estimates. Remodeling and repair. Local resident. 10 years experience. Call Larry Pitts 624-8723.

MENDING & REPAIR of toys, jewelry, furniture. Welding, carpentry, painting, auto tune-ups. 18 years experience. Carmel references. Jerry Campbell, phone 372-6369.

PROFESSIONAL WELDING and fabrication, gas and electric. 6 days and on call. No. 1 Del Fino Place, Carmel Valley or 659-2041.

GENERAL CONSTRUCTION. Carpentry and Masonry. Remodeling and finishing work. Rock brick and adobe fireplaces, etc. Orrest Gamble, 659-2129.

HAULING, FURNITURE moving, gardening. 624-8986, 624-6489.

PLANT SITTER. When you are away we give your indoor plants tender loving care. Rates given before you leave. Call 375-7276, 6 to 8 p.m.

TREE CARE. Trimming, dead wooding, bracing, cabling, removals and lot clearing. Fire wood available. 372-0759.

ROTOTILLING, FENCING, retaining walls, and hauling. Call Ger Bensberg. 624-5703 evenings.

GARDENING, YARD cleaning, hauling, anytime -- fast, reliable. Have own tools. Free estimate. Call Willie, Tony, 394-5585.

HORSE SHOEING -- Horses for sale. Colts ridden. Greenfield, 674-5303.

NORWEGIAN GARDENER

urgently needs work

Box 4562 Carmel

LEO'S LAWN SERVICE

Lawn cutting, gardening, maintainence
Call Leo Tavernetti
659-2140

PET SUPPLIES
ALL BREED GROOMING

The Village Dog Studio

5TH & JUNIPERO
P.O. BOX 7115
CARMEL, CA 93921

MR. & MRS. B. L. McMURTREY
(MAC & MARY) OWNERS

PHONE
(408) 624-9400

EXPERIENCED DAY worker. $3.50 per hour. Box 281, Carmel Valley.

CHEERFUL HOUSEKEEPER. Call Jeannie, 624-8142.

CARMEL GARDENING, reasonable, realible. References. 624-0621.

GARDEN WATERING services. Any kind of watering. Will water for out-of-town owners. (408) 624-6937.

CARPENTRY WORK. Joe Ortman. 659-3180.

DON'T WAIT for hauling, yard care, clean-up. Call Speedy in Carmel. 625-1991 all day, everyday.

SCANDINAVIAN PAINTER. Very neat, dependable and reasonable. Local references. 16 years in Carmel. For free estimate please call 624-1608.

HORSE SHOEING and trimming. Complete hoof care. Jim Sproles. 375-3275.

MR. FIX-IT. Repairs, painting, gardening, etc. 18 years in Carmel. No job too small. Ed Miller, 624-2930.

CARPENTRY, REMODELING, Home Repairs, Miscellaneous, Concrete Work. Call Anytime 394-1120.

5 Instruction

HATHA YOGA classes in Carmel beginning Sept. 3. Pre-registration required. Margi Monroe, 624-3353.

BASIC CLASS available. Lapidary, turquoise, 2 students; waxes and jewelry design, 3 students. Instructors Lawrence Zeidler and Patrick Fletcher. 758-4354.

KUNG-FU CLASSES begin Wednesday, August 7, 7:30 to 9:30 p.m. Sunset Center, Carmel. Instructor holds black belt rank in Karate and Kung-Fu. South coast Kata champion; director North Carolina Kung-Fu Association. Member Japancese Karate Association. Limited number of students will be accepted.

CHILDREN AROUND the piano. Class for young children learning together and experiencing the joy of music. 624-5404.

CLASSICAL GUITAR and piano lessons. Rational approach. Price $24 per month. Michael Reed, 624-4034 or 373-8214.

THE MUSIC STUDIO. Piano, guitar, flute, trumpet, trombone, clarinet, drums, theory, sight singing. Three instructors. Carmel Valley Village Center. 659-4642.

PIANO & SINGING lessons with Gina Welch now available. Qualifications include Royal Conservatory of Music. Phone 659-2440.

11 Situations Wanted

RESPONSIBLE YOUNG person desires creative work. 624-9225.

UNMARRIED GENTLEMAN, 47, compiling book, will care for your house and-or pets while you vacation any length of time. Non-smoker, non-drinker. References. Write Mr. D, Box G-1, Carmel.

HOUSEKEEPER, RELIABLE, honest, hardworking. References. 624-7128. 6 p.m. good time.

EXPERIENCED HOUSESITTER will mind house, plants pets, post. Responsible, local resident. Excellent references. Reply J.M., Box G-1, Carmel.

COOK AND housekeeper, references, own transportation. Will live in. 624-8054.

DO YOU want someone to take care of your pets, stay on premises, water garden during your vacation? Write P.O. Box 3743, Carmel.

12 Help Wanted

ELDERLY GENTLEMAN needs cook for evening meal, week nights. Reply to Mr. B, Box G-1, Carmel.

JANITOR needed for Carmel Valley Outlook. Part time position -- maximum of six hours per week. $2.25 per hour. Applications at Carmel Pine Cone office only, see Art. Dolores between 7th and 8th, Carmel. EOE-M-F.

ROOM IN exchange for help in child care program and some housework. Must enjoy children. 659-2031.

WANTED -- FULL Time gardener-custodian-caretaker. Live-in on estate. Send experience and [illegible] to C.K., Box G-1, Carmel.

CAPABLE TEENAGER for craft and childcare program for about 10 children. 10:45 to 12 Sunday mornings. $5. Call Mrs. Johnson, 659-2431.

ESTABLISHED CARMEL art gallery needs part time sales help. Must be experienced in sales and possess a gracious and dignified presentation. Send resume: P.O. Box 6146, Carmel.

15 Antiques

11th ANNUAL FLEA MARKET SUNDAY, August 4, 8 a.m. San Juan Baptista -- Free parking. Sponsored by Chamber of Commerce on Main St. 400 spaces.

16 Yard Sales

ARTIST LEAVING AREA. Giant sale. Drive 10 miles to sunny Carmel Valley -- just pass Lareles grade. Art supplies, equipment, all kinds of household goodies. Saturday, Sunday. August 3 and 4, 9 a.m.

GARAGE SALE. Saturday, Sunday, August 3 and 4 at 88 Boronda Road, Carmel Valley near the bridge 10-6. Western saddle, vacuum, childrens things, pretty dresses, miscellaneous.

GARAGE SALE: Complete household effects -- sofa, lamp, table, chairs, beds, bureau, mirror, TV, kitchen ware. Saturday August 1st only. 9 a.m. to 2 p.m. 3rd house north of 1st on San Carlos.

17 Misc. For Sale

CLEAN carpets professionally clean with new portable steam cleaner. Rent RINSE-N-VAC at Village House, Carmel Valley Village.

2 HANDSOME Captains chairs, suitable for professional office. $75 each. 624-9127.

HAY, ALFALFA, Oat, and Alfalfa and Oat mix, John Gardoni Ranch, 678-3480.

KINDLING WOOD -- 624-0070.

ORIENTAL ANTIQUES -- Chests, folk art, china. Thunderbird Book Shop, Carmel Valley Road, Phone 624-1803.

DECOMPOSED GRANITE, fill dirt, wall rock, rip-rap. Phone 659-2412.

VALUABLE, HIGHLY-seasoned (12-32 years) native and foreign Hardwood and Softwood, dimensional pieces. Suitable for Woodturners, Carvers, Toymakers, Hobbyists. Retail value (without the priceless value of many years of seasoning!) $1,200. Will sell for $495. Retired from cabinetmaking in Bay Area (415) 524-6885.

12 STRING ACOSTIC guitar, excellent condition, and Pakistan sitar. 624-0621.

FOR SALE American Touristers: 24" three-suiter, cost $75; price $50. Matching 20" case, cost $50 price $25. *Both used once; in perfect condition. Price for pair $65. Call before 9 a.m. or in evening.* 624-7741

18 Wanted

WANTED -- COPIES of the **Carmel Valley Outlook** in good shape, from these dates: Dec. 27, 1973; Jan. 3, 17, 24, 31; Mar. 7; April 11, 18; June 14. Call Dan 624-3882 or stop by the Pine Cone office on Dolores between 7th and 8th, Carmel.

BUSINESS OPPORTUNITIES

Tod Cox Realtor
Box 7108 Carmel
659-2729 625-2654

RESTAURANT

Beer & Wine in Steinbeck's historic Cannery Row on Monterey Bay. New equipment, good lease. $65,000 with terms.

RESTAURANT

Beer & Wine in Pacific Grove. Intimate spot for family type operation. Long lease $60,000 with terms.

Monterey LAMP SHADE STORE

Net Profit 1973 was $29,800. Price $45,000. cash includes $33,000 in inventory with long lease. Or Buy real estate.

Carmel HEALTH FOOD STORE

With health food restaurant potential. Good lease and location. $35,000 with terms.

WANTED: PAINTINGS by Samuel F.B. Morse. Send description and price to R.C., Box G-1, Carmel.

WANTED -- GLASS door, 1 to 8 light. 30". 659-2026.

ANTIQUES WANTED. We are constantly looking for good antiques. Porcelain, furniture, art, etc. Your offerings carefully considered. Davis-Holdship. 624-5757.

20 Autos For Sale

71 POPTOP VW Camper. Excellent condition. 39,000 miles. $2,900. 624-8166.

1961VW SEDAN mechanically very good, body and paint very good, radio, heater, luggage rack. $495. 659-2026.

CHEVY 2, 6 cylinder. Good condition, 4 door, new tires. $350. 659-2026.

CHEVROLET IMPALA. New transmission original paint, new tires. $350 or offer. 659-2026.

LAND CRUISER 67 Toyota, 4 wheel drive pick-up with camper shell. Completely overhauled, $600 cash and take over payments. (408) 663-4214.

59 MERCEDES 220S. Restored exterior and interior. Automatic transmission. Chevrolet engine. $5,000. Call 625-0162.

30 Business Opportunities

CRAFT SUPPLY STORE

IDEAL situation for creative handicrafter with teaching skills. Willing to have talent pay-off in craft supply store. Business started in Carmel 15 years ago. Could be expanded in Carmel's creative market. $10,000 plus inventory. Merv Ligle, Del Monte Realty, 624-1536 or 375-3795.

ESTABLISHED INDEPENDENT gallery interested in incorporating with professional sculpture, jeweler and-or other artist. 624-7269.

Specialists
Monterey Realty Co.
"Our business is selling businesses"
that's why
BUYERS and SELLERS
Phone: 375-9838

FEATURED THIS WEEK

Restaurant, new Monterey area. Well established, very unique decor. Seats 28. Excelent for young people to own and operate. Asking $11,500.

Monterey Realty Co.

375-9838

Where Cass & Webster Meet

32 Wanted To Rent

WORKING STUDENT seeks room to rent in Carmel, $90. Please call 659-2194.

LOCAL BUSINESS executive recently transferred to the area desires to lease quality home in Carmel or Del Monte Forest area. Preferably unfurnished 3 or 4 bedroom. 373-1861 or 375-1398 evenings.

REFINED MATURE professional woman permanent Carmel resident desires studio apartment south side of Ocean. $150. 624-9097.

GOLDEN OAKS

GOLDEN OAKS APARTMENTS

THE NEWEST AND BEST IN ALL OF MONTEREY

IMMEDIATE OCCUPANCY

Now is your chance to have a brand new apartment that has never been lived in. Situated amidst beautiful Oak trees. Stunning views of Monterey Bay.

Less than 5 minutes to downtown Carmel.

All apartments have carpets, drapes, fireplace, patio, extensive storage, cable TV & underground parking. All electric whirlpool kitchens feature dishwasher and garbage disposal. Enjoy the heated pool and cabana.

One & two bedrooms from $215.00

30 Monte Vista Drive, Monterey
(408)373-8422 ● Open Daily 10:30-6:30

31 Vacation Rentals

VACATION RENTALS. Property management, Jose Miller, San Carlos Agnecy, Box 4118, 624-2510, 624-3846.

A BLOCK FROM the beach, ocean view. 4 bedrooms, 3 baths, $850 a month. Village Realty. We have other vacation rentals.

GOOD LOCATION Vacation Rentals, available July and August by the week. Oenning Realty, 624-1838.

WE HAVE several furnished homes available by the month, cottages available by the week.
Barbara Wermuth
CARMEL REALTY CO.
Phone 624-6482

CARMEL CHARM. 1 bedroom, 2 bath home. South of Ocean. Easy walk to town and beach. For month of August, $375. Agent. 624-3887, 624-4510.

CARMEL, SCENIC Drive, well furnished 3 bedroom, 2 bath home. Large deck with terrific ocean view, private walk to beach. Available anytime. Broker (408) 624-7479.

FALL RENTAL: For two or three months from September. Very large beautiful 3 bedroom, 2 bath home on three fenced acres in best part of Carmel Valley. Fully equipped and maintained. Pets and older kids okay. Many extras. 659-3221.

OCEAN VIEW! Owner will rent completely furnished condominium by week or month. Fireplace and wet bar. 625-1400. June Green, Ocean Pines, 17 Mile Drive, Pebble Beach.

35 For Rent Commercial

SUB LEASE from doctor -- 2 bedroom, 2 bath apartment and - or 2 room office suite, each $400 per month and located in downtown Carmel. For information call F.M. Scott, F.M. Scott and Assoc. 624-5321.

WAREHOUSE SPACE FROM 1000 to 8000 square feet available soon. Taking reservations now. Centrally located. Call 624-5003.

APPROXIMATELY 500 square feet, upstairs, south exposure. All utilities paid. $185 month.
APPROXIMATELY 200 square feet, street location, $125 month. All utilities paid. Jack J. Miller, Agent, 624-3846 or 624-2510.

CARMEL EXECUTIVE office paneled and carpeted. ½ block from Post Office. Available early August. Owner-agent after 5 p.m. 659-4078.

CARMEL OFFICE lease. 624-2079, 625-1547.

APPROXIMATELY 200 square feet STREET FLOOR location. $125 month, all utilities paid. Jack J. Miller, 624-3846 or inquire at 8th and San Carlos anytime.

MARINA
Self- Storage
Available
Sept. 1, 1974

Storage of business record supplies, merchandise, equipment, furniture or recreational vehicles. Typical unit 9' wide x 30' deep x 12 high. $32.20 per mo. -- less than .01 cent per cubic foot.

MARINA
Self - Storage

You store it -- lock it and keep the key

HIWAY 1 & REINDOLLAR

373-1782

36 For Rent

FOR LEASE: Attractive 2 bedroom home convenient to town in quiet neighborhood. $350 per month. 624-0118.

TOWN HOUSE, fully furnished. Two master bedrooms, 2½ baths, cable TV, heated pool, tennis courts, lovely view site on banks of Carmel River at mouth of Valley. Shopping easy walking distance. Available one year's lease at $550 per month. Office hours (408) 247-1448, after six (415) 726-6606.

SMALL 3 bedroom cottage, Santa Rita and Third, Carmel. Furnished. $250 per month lease. 375-8313 between 6:30 - 9 p.m.

SUB LEASE from doctor -- 2 bedroom, 2 bath apartment and-or 2 room office suite, each $400 per month and located in downtown Carmel. For information call F.M. Scott and Assoc. 624-5321.

RENTAL TO married middle age couple. Furnished 2 bedroom apartment. No pets, no children. 624-5294.

CHARMING CARMEL lease immaculate, sunny cottage, separate studio as second bedroom. Private sundeck, stereo, trees, garden, furnished or unfurnished. $325. 624-3705.

RIVERWOOD, NEW and charming unfurnished 2 bedroom, 2 bath house. Vaulted ceiling in living room and dining room. All appliance kitchen includes refrigerator. Carpeted and draped. Adults, no pets. $375 per month. Agent, 624-6551.

MPCC CHARMING 3 bedroom house, 2 baths, unfurnished. Built-in electric kitchen, 2 car garage. Available Sept. 1. $400. Village Realty.

A HANDSOME condominium at Del Mesa. 2 bedroom, 2 bath, library, unfurnished. $450 month including most utilities. Village Realty.

NEAR THE beach, near the village. 3 bedroom furnished house. $350. Village Realty.

TOWN HOUSE close to shopping centers. Pool, 2 tennis courts. 2 bedroom, 2½ bath. Short or long term. Furnished or unfurnished. 624-6791.

CARMELVALLEY Mid-Valley. 1 bedroom house. Secluded, views, $200 a month. 625-1776.

CARMEL VALLEY offices, store space, artist studio for rent. Call 659-2729.

LIVING QUARTERS for retired or single working person over 40. TV cable, garbage, water, electricity included. Phone 659-2026.

CARMEL 2 bedroom large, living room with sliding door to sun deck. Peek of ocean through tree top view. Sunny patio, wall to wall carpets, fireplace, garage, stove, refrigerator and drapes included. $300 a month on lease. Phone after 6, (415) 851-1110 or (415) 936-4636.

ATTRACTIVE UNFURNISHED 1 bedroom Carmel cottage, large living room with fireplace, $200 per month. 3 BEDROOM, 2 BATH home unfurnished in Mission Fields, stove, refrigerator, carpeting, $325 per month. FURNISHED SUMMER rental for August, $375. Sallie Conn, Realtor, 624-1266.

OFFICE -- 250 Sq. Ft. dowtown area. Ground level with additional storage space available. $150 per month incldiing utilities. Oenning Realty, 624-1838.

FOR LEASE Carmel 1 bedroom apartment, 2 years old, near town, on bus line, single only -- $185. per month including utilities. Vince Bramlet agent 372-4508.

CARMEL -- charming Carmel house with 2 bedrooms, 2 baths, beam ceilings and beautiful Carmel stone fireplace. Delightful gardens. One of the best locations. A perfect place to experience the pleasure of living in Carmel. Available Aug. 1. F.M. Scott & Associates. 624-5321.

40 Real Estate Wanted

CASA CIESLA
The Peninsula's Only Property Management Specialist
372-7581

41 Exchanges

ESTABLISHED RETIRED couple with new 3 bedroom, 2 bath home in Washington, D.C. suburb (golf, swimming, tennis, club privledges.) Will trade for 3 bedroom home, townhouse, etc. in or near Carmel, prefer near beach. Available any time Sept. or Oct. Contact D. Griffin, (408) 739-6563 home; or (415) 328-5200 office.

42 Real Estate For Sale

10 TIMBERED ACRES overlooking Trinity River. Electricity and phone available. $12,000. $3,500 down, bal. EZ. Owner, Box 115, Douglas Ca. (916) 623-6155.

CARMEL 2 bedroom, 2 bath home on sunny level lot. Completely remodeled. $65,000. 624-6997.

4 BEDROOM, 2 bath, large detached studio or family room with ½ bath. Patio, ¼ acre site, separate dining room. Hatton Fields Mesa. $89,500. Principle only. For appointment to see, call 624-3883.

HACIENDA CARMEL, 2 bedroom, 1 bath unit. $35,500.00 Small garden. Good View. Furniture available. Call 624-8261 (ext. 358) or Hacienda Carmel, Box 77.

Call 624-3881
to place your ad.

RARE OCEAN VIEW LOT

Exclusive listing on prime Point Lobos view lot. Unobstructed water view properties are becoming very scarce and this one is priced $10,000 under comparable lots available. Priced to sell "now" at $37,500.

JIM MUSTARD, Realtor
Business Opportunities -- Insurance
PHONE 624-3807 ANYTIME

Jerry Duncan, John Ridley Clint Downing

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Corner location (90' x 126') on highest, sunniest, point of Hatton Road.

2,000 sq. ft. living space: 3 bedrooms; 2 baths; 16' x 24' Living Room w. used brick fireplace; Dining L w. pass-through from tiled modern kitchen including dishwasher, disposal, & built-in 'Jenn Air' (air conditioned) electric range & double oven w. rotisserie; 19' x 20' Family Room, big enough for billiards. Beamed ceilings throughout.

Covered Patio leads to privacy of lovely Redwood-fenced yard and garden in rear.

25' wide garage, fitted for workshop, plus a garden tool room and storage space.

Landscaped with indigenous flowering shrubs, all sheltered by Oaks and 17 huge Monterey Pines! Built-in lighting & "Rainbird" systems.

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DARLING three bedroom, two bath NEW ENGLAND STYLE HOME may also be enjoyed as a two bedroom home with SEPARATE APARTMENT downstairs. Livingroom with CATHEDRAL ceiling and CARMEL STONE fireplace and large COUNTRY KITCHEN open onto a SUNNY DECK. On a secluded HALF-ACRE, and only $75,000!

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Above High Meadows, facing beautiful tree studded mountains, this better 4 bedroom, 2,200 sq. ft. home with 3 car garage is a wonderful family home. On 1.25 acres +- there is plenty of room for your boat and horse (with use permit).

$89,950

Your hosts, James R. Pino, Gordon Herrick

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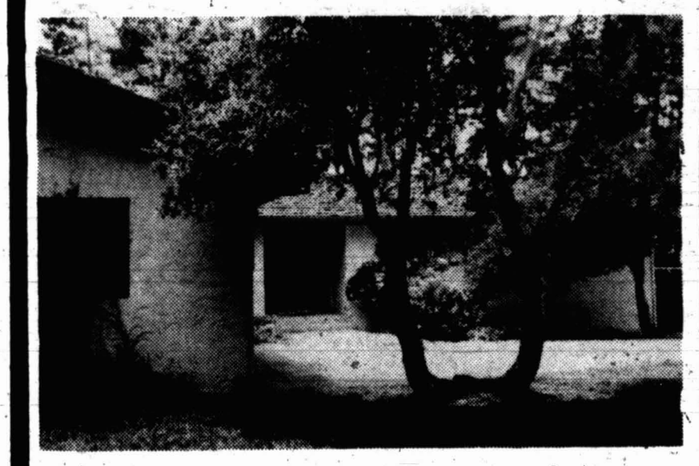

3074 Hermitage Rd.

Native easy-care landscaping forms a beautiful setting for this textured-stucco home. Located on a quiet street convenient to three fine golf courses, this is a warm, family home well-planned with three bedrooms, two baths, a vast comfortable kitchen and casual dining area combo, separate formal dining room or family room and a spacious living room with white adobe fireplace as its focal point. Fine carpeting and drapes are included in the reasonable sale price of $71,000.

SEE, ADMIRE and COMPARE

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Owner Builder will consider a smaller home or level lot in trade on this beautiful new home Hatton Fields, Carmel.

On ½ acre 3 large bedrooms, 2 baths, one a Roman sunken bath: large family room, double oven, one self cleaning, 2 fireplaces.

Over 700 sq. ft. in sun decks and patios. Over 500 sq. ft. in Garage, electric door. Directions. Drive south past Carmel High 1 block, turn right on Mesa Dr., turn left on Mesa Court to 3529.

If you love a view, see this home!

Price $80,000.

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5 - PLEX

Heads against inflation. Quality built small apartment. Minimum maintenance. Thoughtful consideration to design and every detail inside and out. 18 months old. $150,000.

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SUNNY CARMEL VALLEY

A beautiful but rugged ADOBE home on a full level acre. 5 bedrooms and a den-office-studio, 3 baths. A pool and horses could easily be added. Gobs of room for stretching, funning and sunning -- and a great view across the Valley. Walking distance to shops and grade school. $86,500 -- for a home that sings out with warmth, charm and value!

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CORNER lot -- 2 bedroom, 2 bath, double garage, fireplace. Ideal for couple.

Invest in a beautifully maintained 3 bedroom home. Ideal for rental income. Located at 1845 Military in Seaside.

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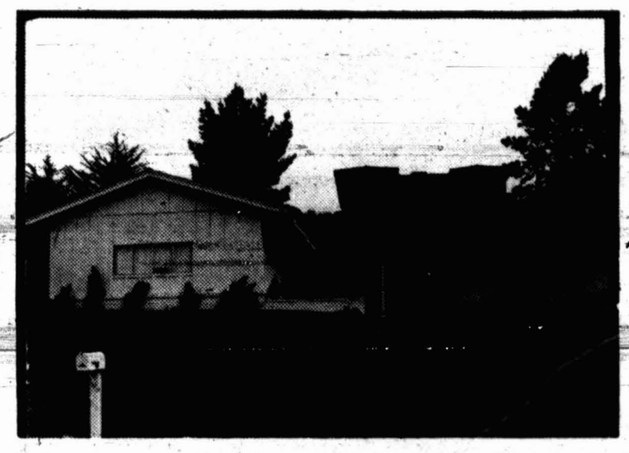

ALL YOU DO IS MOVE IN...and enjoy the lovely view of rolling hills from the living room and formal dining room of this immaculate family home. Offering 3 generous sized bedrooms, 2 full baths, enormous family room with brick fireplace, spacious living room with floor to ceiling fireplace, large double garage with electric eye opener and loads of storage cabinets. Located only minutes from super modern Carmel shopping center, yet in one of our finest residential areas. NO CARE landscaping, lovely patio with fountain, new carpets and drapes, modern built-in kitchen including refrigerator and priced to sell. Located at 2960 Ribera Road, Carmel Meadows.

OPEN FOR YOUR INSPECTION
SATURDAY - AUGUST 3, 1974
SUNDAY - AUGUST 4, 1974
FROM 1 -4

POINT LOBOS VIEW NEAR DEL MONTE LODGE

Enjoy the secure feeling, coming from owning this Quality home, situated on a beautiful site in walking distance to Del Monte Lodge in Pebble Beach. This Riata Road home is surrounded by impressive residences and close to all activities including the Beach and Tennis Club, Pebble Beach Golf Course, and the riding stables, yet is away from the hearby traffic of the main toroughfare. Sit on the secluded patio and enjoy the wonders of the world famous view. This is the perfect place to entertain your visitors, putter in the garden or just relax on the weekends. The climate in this area of Pebble Beach supports a large lemon tree bearing fruit in abundance, which is a favorite of the current owners. The quality features included in the home are an open cathedral beamed ceiling in the living room, pegged hardwood floors, slate entry and a spacious modern kitchen. The oversized two car garage is fully finished including a half bath and could easily be converted into a separate guest house. This luxury, spaciousness, and secure way of life can be yours. COMPLETELY FURNISHED for $179,500.00

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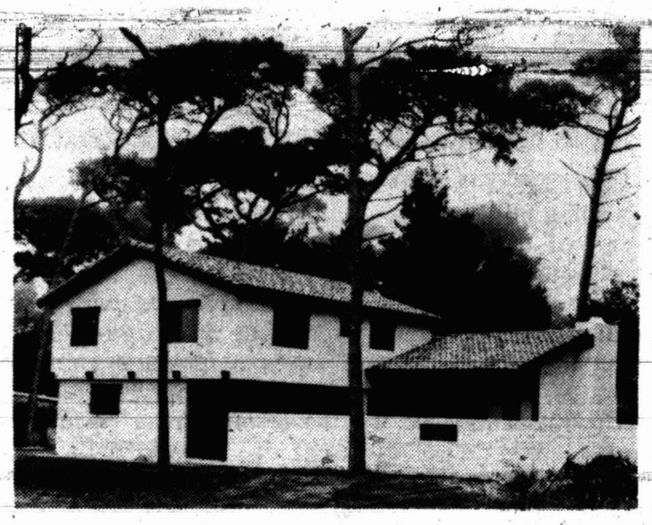
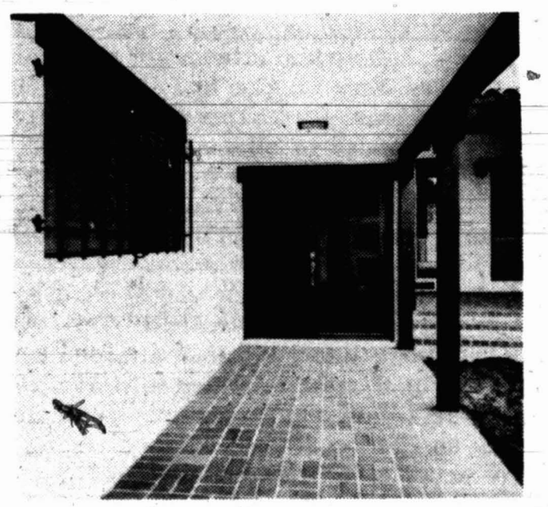


Move into this sparkling new Spanish home in the Monterey Peninsula Country Club. Mission tile roof, detailed wrought iron work, beautiful ceramic tile accents, as well as arched entrance ways, create a warm, Mediterranean atmosphere. Ocean and fairway views.

Waiting for You



Enter! Enjoy the spaciousness of the heavy beamed ceiling living room and warmth from the mission-styled fireplace. Kitchen features all the conveniences -- top quality appliances. Ideal family home with four bedrooms and two plus baths. Entertaining is a joy in either of the two enclosed patios.

Offered at $124,500
Call 624-1536

PHOTOGRAPHS BY STEVEN A. GANN

HIGH MEADOW. Excellent location, delightful outlook, good floor plan are all combined in this outstanding buy on Summit Field Road. Brand new and ready for immediate occupancy. Attractively styled roof lines in shake, individual decking and miniature wall courtyards create a striking home. Tiled floor entry opens to living room with adobe raised-hearth fireplace and dining area. Excellent kitchen with tiled counters and all the built-ins including self-cleaning oven and walk-in pantry and laundry room. Also on the main level is the master bedroom and bath plus two other bedrooms and bath. Upper level has a family room with corner fireplace and wet bar plus a den (or 4th bedroom) and bath. Tiled deck off both rooms. Over 2000 sq. ft. of well-planned living area plus a detached double garage with automatic opener. In an area of much more expensive homes. Only $89,500 and a "Best Buy!"

POINT LOBOS VIEW from this lovely site in High Meadow. Located on the summit and with some beautiful pine trees. Just listed at $33,500.

FAMILY SIZE AND COUNTRY SETTING, yet just minutes from the heart of Carmel in Carmel Knolls. This contemporary home was designed to provide private areas for all members of the family in the different interesting split-levels. There are 4 bedrooms plus a den-guest room, 3½ baths, a large family room with fireplace, a large living room with fireplace, a family style kitchen, decks, double garage with shop area. A view from every window...Point Lobos, hill or canyon, a large lot with lots of play area. If you are in the "executive" price range be sure to see this home. $125,000.

PAINT & PUTTER! This "fixer-upper" just needs a little tender loving care and you will have a charmer. Located in sunny Carmel Hills in a completely private setting about one third acre in size, nestled in some lovely oak trees and with a hill view! This is a split-level home with 2 bedrooms, 1 bath, large living room, kitchen, handsome decking and a large walled patio separates the main house from a separate Guest House and carport. Just reduced to $65,000.

CROSS & FOSTER, REALTORS

San Carlos Street
North of Fifth

Telephone 624-1569
P.O. Box 1172, Carmel

SMALL PRIVATE ESTATE
CARMEL VALLEY ON 2.54 ACRES

Nestled behind tasteful iron gates and fencing covered with pyracantha and star jasmine, this well-built, completely insulated, and beautifully maintained country home is surrounded by fruit and flowering trees--even a lovely magnolia. There is a two-car garage and guest bedroom attached by a breeze-way to the house, which has two bedrooms and two baths. There is an additional two-car car port, giving covered storage for a total of four cars, together with an automobile gas pump and tank, located ing the pump house. Gas deliveries are regular and there is obviously no waiting in line to get it. A beautiful patio area forms a sheltered spot for entertaining for Sunday brunch or for just personal enjoyment. Included also is a woodshed, tool house, and complete machine workshop. The "built to specifications" bomb shelter doubles as a wine celler, and there is a beautiful vegetable garden complete with sprinkler system. The adjoining 3.21 acres can also be purchased. Asking price, $132,000.

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TERRIFIC VALUE

Now offering this picturesque home on a lush acre only a mile So. of the Highlands Inn. Lovely Ocean views and access to private beach are all included! There are 3 large bedrooms, 2 large baths, charming Living Room, big Dining Room and Stunning Kitchen. The oversized 2 car garage could easily be made into a separate Guest Suite. This is an excellent buy at $79,500. EXCLUSIVE.

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Bill Clay, Associate
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Level -- $27,000
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OCEAN VIEW AT CYPRESS

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Charming 3-bedroom + den family home located on a quiet street north of the Village within walking distance of school. Large rooms throughout with a 16 x 20 master bedroom, modern kitchen, fireplace in living room and set up for easy living. Fenced yard, all-level property with fine views. Financing no problem with assumable loan. One of our better values at $63,500.00 -- prompt occupancy.

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(CARMEL BY THE LAKE)

Robert Blackburn with Arenz Realty
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SOUTH CARMEL HILLS -- Home with a modern flair for informal family living between the High and Middle Schools. Nicely landscaped, two fireplaces, combination family-dining room, three good-sized bedrooms including separate master wing. $69,500. OPEN SUNDAY 1-4. 26130 S. Carmel Hills Drive.

CLOSE TO TOWN WITH VIEW -- Two-year old three-bedroom, two-bath home with a good peek at the ocean, weather permitting. Dining ell, nice carpeting, attached garage, shake roof. Vacant. $64,500.

CARMEL "DOLL" HOUSE -- One of the Comstock originals including a two-story living room with stone fireplace and open beam ceiling. Bedroom, den, good sized kitchen and a peek at the ocean. On a small lot close in. $53,500.

BEAT THE HIGH COST OF FINANCING .. Modern two-bedroom, den and 2-bath home close to downtown yet with a good view of the ocean through the pines. Completely redecorated, room for expansion. Asking $54,900 and owner will carry a 30-year loan at 8 per cent with no loan fee. Call our Ocean Avenue office at 624-3887 on this one.

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A LITTLE GEM...

this compact, sparkling, almost new solidly built 2 bedroom cottage. Asking $64,500.

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SOUTH OF OCEAN!

This 2 bedroom, 2 bath home has open beam ceilings with a real loft going up from the living room. It is within walking distance (4 long blocks) to town and can be seen anytime. $65,000.

8% FINANCING

The total price of this 3 bedroom, 2 bath home is $69,900. Pay $20,000 down and the owner will carry 49,900 balance at 8 per cent interest (no loan fees or points) for 5 years at $370 per month, but you may refinance at any time. The location of this excellent buy is 26140 South Carmel Hills Drive.

.ALMOST NEW

This 2 bedroom, 2 bath custom built home has to be sold; the owner is leaving for Europe. The wall to wall carpeting, draperies and all appliances are included in the low, low price of $63,900. Can be seen anytime.

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Lines from Lois

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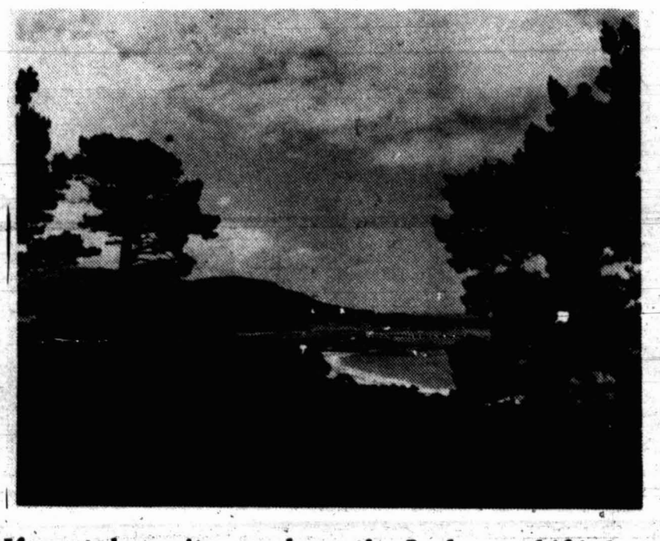
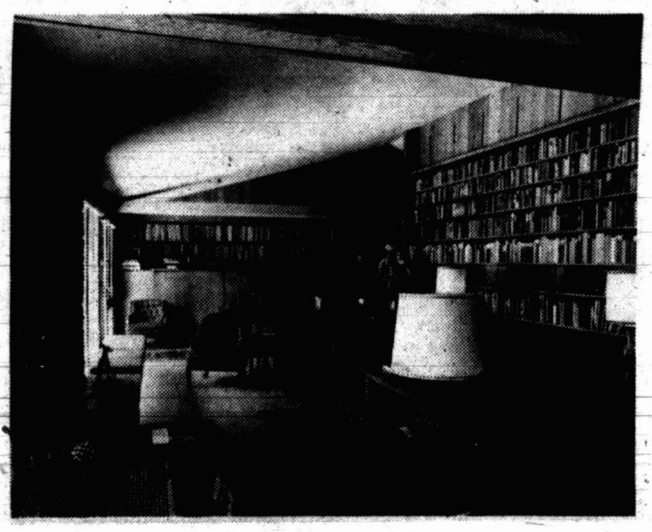


If you take a site up above the Lodge and if it has beautiful trees and a view like this,

And you build a house like this overlooking the golf course, the Lodge and the bay,



And if you have planned the house for warm, wonderful and relaxed family living, why you just naturally have one of the best properties in Pebble Beach for your family. Consider: There are 8 bedrooms, 5½ baths--in all, there are 3,800 square feet of space beautifully planned to provide maximum privacy and togetherness when you want it.

We wish you would stop in and see the interior pictures, or better yet, let us show you personally.

You won't match this fine property as to location or amenities at anything like the price of $198,500. (If you want more than 1½ acres, you can have a total of 3.38 for just $238,500.)

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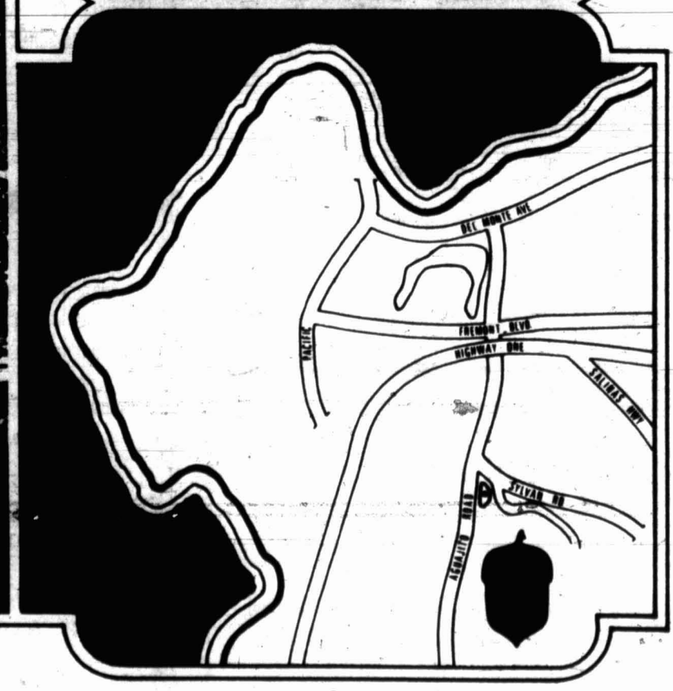

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